

# NEW YORK MIRROR

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## Oofty Gooft on Der Dramp.

SUMMER REVEN.

"Grisdmas comes bud vonce a year,  
Sauer Kraut und Lager Bier."  
Sharley, although Grisdmass vood'n'd got  
here for anoder veek der deadrical managers  
all offer der blace vas gidding ready for id,  
und id almost prokes der hearts cause id  
comes dis year on Saturday—dey can't rung  
in a exdra madmee. Yes, sir, dey'm oud  
skirmishing for nefergreens und hollyhocks,  
und all kinds of vegedaples, to dress ub der  
deadres mit, und der olt flags dot's peen  
laying avay in der brobertry room for a year  
vill been proughd oud und dusted und hung  
ub mit der reed of der shdoekings. Yes, sir,  
efry von from der dresnurer to der feller dot  
lays der shnare dresnurer on der look-  
oud for big business, und dey vill all be blat  
ven der holidays vas ofer. Efr'y von bredieted  
a grade big season last Summer, Sharley,  
und so dot has durned oud—for a few—and  
a mighty shmall few doo. Combames dot  
efrypody doughd vas solid vas der first to  
drow ub der shboenge, und der shlim Jims  
dot called der durn are 'mongd der missing,  
und der blace dot vonce knowed dem no  
knows dem no more. Dey say dot a man  
vas nod a prophed in his own country, bud I  
vill vent fuder und say dot some of dese  
"shmar'd Alecks" vas no profit to demsels  
or anypody else—in der own country or any-  
veres else. Many und many a hodel along  
der road is garnished mit adors' gribacks  
und bie boxes, und many a shwallow dail  
ulster dot meanderd up und down der  
glassical breinceds of Union Shquare vas  
now hid avay in der darked und dingied  
recesses of der princibal daferu of some  
"schueid" von might shdand vading for  
der Rip or Pierre dot owns id to release id.  
Und dey vill vaud in fain—der mosdt vill  
hold high carnial in der labbels of dem ul-  
sders, und der mice und der kickroaches vill  
valdz all ofer und puild castles in der col-  
lar und dails of dem Benjamins long pefore  
der owners hafe quid acding und vent back  
to shlinging hash und frizzling hair. No von-  
der dot ducheiman said: "Mein Gott! Vat a  
country! Mein Gott! Vat a beebies!"  
Some of dese Circuid managers vas ox-  
peeding grade dings from Grisdmass, doo.  
Dey'll gife you a cerdainty—a cerdainty of  
nod gidding anything of you dakes id. Dis  
vas a grade world, Sharley, a grade world,  
und "der longer a man leeds der more he  
finds by Jeeminy belds oud." I don't know  
whovas der adurd of dat maxiom, bud he  
vas a poody schmar'd feller neferderless, und  
he musd hafe had der profression in his eye's  
mind ven he said id.

Here comes a celebrated case, und a  
goot feller, doo, by der way. Don Jim Col-  
lier, und no madder vere you see him, he  
always looks as of he just shlibbed oud of a  
pand-box, und had his umprella mit him  
in case dot it vood dook a nosion to rain.  
Jim is von of der olt-dimers, und von of der  
few goot fellers dere vas lefd in der profes-  
sion. He is a goot shbecimen of der afeage  
New Yorker, und vat he don't know aind  
vort knowing. He's peen bangung round all  
his life in der bisness und oud of id, und is  
boud as shquare a man as you kin found in a  
long days walk. He is der manager of der  
Union Shquare Deadre Company on der  
road, und dot gifes me grade bleasure to an-  
nounce dot der company is peen doing a fine  
bisness und Jim vas making money. He  
can't make any doo much money to snid  
me, Sharley, cause he deserts all he kin  
got und vas ondidled to more. He's got a  
goot shdromb company und von or two of  
der bead biecs on der road or any oder  
blace, und dot's no vonder der beebie flock  
to der Opera Houses und Deadres der nighds  
Jim Collier vas in der down. I hobe he  
makes parrel of money und leefs a dousand  
years to enchoy id. Dere vas some dalk of  
his going to hafe a New York Deadre, bud I  
don't know of id vas done or nod. "Der  
sweett bye und bye" vill doid.

Dis feller coming long here shwinging dot  
cane round mitoud puddung any von's eye  
oud, und nod drying to done id neider, is Ed  
Thorne, anoder chib off der olt plock, und a  
dib dob actor. He's der leading man in  
Bardley Campbell's Madrimony bardy, und  
dey'm blaying ad von of uer ub-down Dea-  
dres to a goot piness. Ned Thorne is von of  
der bead leading men on der American  
shdage. He is peen pefore der bupple for a  
long time, und no madder vere he has ab-  
beared, in vatefer cidy or town he habbened  
to be, he always carries his audience mit him  
und makes lods of friends by his ardisic re-  
nushion of der bart he assumes. Ned is  
mitoud a dcupd a shblendid actor, und of he  
had peen more bainsdooking und careful, ven  
he vas younger und less experienced, dan he  
vas now, vood been a gread actor. Of he  
goes along as he is peen doing for der basd  
some dime he vill voke ub some prighd sun-  
shiny morning to found himself famous. Go  
on, Ned, olt feller, you'fe got der righd kind  
of shbuff in you, und blendy of id, und a few  
more hard'knocks und a few more goot barts  
und you vill be ad der head of der heab.  
Don't led up, bud keeb bangung avay from  
Monday morning dill Sadurday nighd.

Sharley, a vord or two bud a cerdand sed  
of no ound performers, und I vill pid id in  
here by way of a barendeas: Dere vas a  
groud of adors—men und vomen—who  
make id a bradice to engage mit a dozen  
differend companies during der season. Dey  
vill make a ongemengund und der first von  
dot comes along dot vill gafe dem dwendy  
cends more a veek avay dey vill shlib,  
keebing der eye beeled for a fresh manager  
dot some von is blayed der same drick on.  
Dere is a kind of freemasonry oxiding be-

dween dem, und dey keeb von anoder bosted  
all der dime. Und der vord of id vas dot  
dey vill vaud undil der lasd minute doo.  
Dey'm fad gidding shboddid dough, und  
dey vill found oud some day to der sorrow  
dot managers hafe got dem down fine und  
vood'n'd shdood der leedle racked any  
longer, und vill shud dem oud in der cold.  
Dere is also a groud of bummer managers  
dot make a bractice of shdealing goot beebie,  
und shneak around und ofer dem more  
money und dake dem oud on der road dree  
dousand miles avay und led dem vauk home  
midoud a cend in der beebieds or a bidde to  
ead. Und id serfs dem righd doo. Dere  
vas ducks round dis blace dot vent oud efr'y  
season, busd ub on der road, led der beepie  
vent to der deffil und vauk, vile dey come  
home in a balace car, und vas apd to oben a  
boddle efr'y vonce in a vile und ead kidney  
shdew mit prawn-stone sauce. Dey kin  
always got a company, doo. All dey had to  
done vas got der groud togedder und gafe  
dem a leedle daffy, und avay dey go like  
lambs to der shlaugther, to got lefd agin. I  
dell you, Sharley, der voods vas full of dem,  
und dey abbeared to ingrease und multiply  
like der katydidn's in Egeypt. Der Kansas  
crasshobbers, vas id? Vell, maybe it vas.  
Dey'm gidding dicker und dicker all de  
same, dough. Dere vas a dime ven dere vas  
such a ding as honor, mongd managers und  
performers. Some dime since dwo bean-fed  
managers, one a Sheenie und der oder a  
bork-eader, got quarrelling boud a imborded  
high-kicker, und dey vent to law bond her.  
Dey each shbend more money dan she vas  
vord, pody und pones, dill finally der  
Sheenie got der peds of id und vas dicked  
almost in biecs. Of he'd serfed her righd  
he vood hafe had her send on der Island for  
a preach of bromise, und made her under-  
shdood vat honor meand in dis country.  
How high vas dot?

## Haverly's New Minstrels.

Manager Mack sends us the following  
notice which appeared in a St. Paul paper  
giving the particulars of a performance by  
Haverly's New Mastodon Minstrels: "A  
more surprised audience never visited the  
St. Paul opera house, than that which wit-  
nessed the inaugural performance of Haverly's  
New Mastodon Minstrels last evening. The  
quantity and quality of the entertainment  
given, as well as the character of the  
audience, were all a surprise. There were  
present many who witnessed a minstrel en-  
tertainment for the first time, and whose  
presence at any assemblage is a guarantee of  
its excellence. It was seen that Mr. Haverly's  
promises were more than fulfilled. At the  
first rising of the curtain forty fully  
artists were discovered in full evening dress,  
and, barring the burnt cork, their elegant  
attire would have given them the entree to  
the most fashionable drawing room. The  
ten end men were gorgeous in red silk plush  
coats and blue striped pants, and the whole  
stage presented a scene of elegance and re-  
finement as pleasing as it was new. Some  
portions of the entertainment might well be  
tyled a concert, in view of the predominat-  
ing element of music. Mr. Haverly has  
gathered together a coterie of voices such as  
we rarely meet with outside the opera proper.  
Noticeable among these are Harley, Floren-  
tine, and the astonishing male soprano, young  
Malcome. The latter took the audience by  
surprise, and it was difficult to believe that  
a male voice could exhibit such a wonderful  
compass, especially in the higher register.  
The ten end men all labored in the good cause,  
but the burden of the work came upon Messrs.  
Cushman, Wilson, Reynolds and Simmon.  
Their jokes were new and to the point,  
and each and every artist seemed to believe  
that a heavy penalty was attached to the  
utterance of anything old. The clog dance,  
as produced by this company, is far superior  
to anything of this nature ever before seen.  
The suits themselves were elegant, and  
showed a lavishness of expenditure quite  
new to minstrelsy. The grace of the dozen  
dancers was varied by difficult acrobatic  
feats, all in perfect time. There were  
scores of other features, all produced upon  
a scale of grandeur which no one but Mr.  
Haverly would have dared to attempt. The  
comicalities of the Dumb Serenade set the  
audience in an uproar, as did about every  
act in the long programme. The great band  
made its appearance in the street in the  
afternoon, and notwithstanding the intense  
cold interfered greatly with their music,  
they proved to be a splendid body of men,  
such as Jack Haverly would have, if he had  
any. Indeed, there is a discipline and sys-  
tem about the Mastodons, which nothing  
but correct management could secure, and  
Mr. Mack may well pride himself upon  
having such a body under his command."

## What they Think of Us in Texas.

(Houston Daily Telegram.)

The New York MIRROR is justly the re-  
cognized organ of the theatrical profession  
of the United States, and is deserving the  
patronage of all who are interested in mat-  
ters relating to the stage. Its tone is pure  
and elevated, its editorials are written in a  
masterly style, and its criticisms are quoted  
all over the country, and are written by a  
corps of well trained and thoroughly reliable  
critics, who have made this branch of jour-  
nalism the study of a life.

THE MIRROR is just now engaged in a war  
on Manager Abbey, of New York, for his  
proposal to bring out at Booth's theatre the  
Passion Play, in which is depicted the suf-  
ferings, passion and crucifixion of Our Sa-  
viour. This is a very laudable crusade, and  
entitles THE MIRROR to the warmest com-  
mendation and support of all good people  
who have any respect for morality and re-  
ligion.

## The World's Metropolis.

LONDON, Dec. 2, 1880.

The piece *de resistance* of Mr. Armit's Win-  
ter opera season was produced last Thurs-  
day. The occasion was the first at which  
Signor Tito Mattie's work, Maria di Gand,  
has been heard in its entirety, with the es-  
sential scene and other advantages which a  
stage performance affords, and therefore,  
although much of the music has been heard  
in detached fragments at various concerts, it  
was practically the initial performance. The  
plot of the opera, like the plot of most other  
operas, is uninteresting in itself, and in this  
particular instance is worked out in a very  
unskillful, not to say clumsy, manner. Count  
George of Ghent is an adherent of the Span-  
ish King Charles (the action takes place dur-  
ing the Spanish domination in the Nether-  
lands). He is visited by one Richard Orley,  
a Protestant, and the leader of a conspiracy,  
who hopes to secure his powerful assistance  
in creating a revolt of the Flemings, with a  
view to the reassertion of national indepen-  
dence. At the same time Mary of Ghent,  
wife of the Count, discovers, in Orley an old  
lover, and simultaneously is afflicted with a  
renewal of the most tender feelings toward  
him. She therefore follows him to the ruins  
of his paternal castle (a paternal castle is  
part of the stock in trade of conspiring  
tenors), where she comes upon him, conspir-  
ing at a great rate with a number of cloaked  
gentlemen in the locality. She has scarcely  
had time to warn him of the danger that a  
life of conspiracy will expose him to than a  
number of Spanish soldiers enter in pursuit  
of whatever may happen to be about. Orley,  
Mary and Anna (Mary's maid, another es-  
sential in opera—this time a necessity for the  
soprano), escape by a secret passage, pre-  
sumably somewhere on the O. P. side, while  
the rest of the conspirators are supposed to  
be taken. After this a revival is decreed of  
the old law against heretics, which has not  
been in force in the Netherlands for over  
thirty years. Count George, who is at heart  
a thorough patriot, openly revolts at this,  
and defies the Duke d'Alva (who opportunely  
drops in) to his face, his maudlin conduct  
being eclipsed by that enthusiastic conspira-  
tor, Orley, who slashes the displayed procla-  
mation to pieces with his sword. He is at  
once arrested, and before long is duly ex-  
ecuted. But another complication arises.  
The Spanish Captain explains that now all  
the conspirators on whom he has had his eye  
are arrested, with the exception of a lady  
who had been seen to leave Count George's  
house the same morning. This looks bad for  
Mary, and George himself is at once assailed  
by a multitude of hideous doubts and fears,  
when all of a sudden Anna, the maid, makes  
a martyr of herself by falsely confessing that  
she was the lady. On which she is also ar-  
rested, and immediate preparations are  
made to hang her. By a beautiful arrange-  
ment of coincidences the scaffold is erected  
just outside the window of George House,  
and Mary, perceiving the fate that is to be  
the reward of her servant's magnanimity,  
finds her conscience troublesome, and writes  
to the Duke d'Alva making a confession on  
her own account. This she entrusts to a  
lunatic cousin for delivery, and he, being  
arrested by the vigilant Captain, is speedily  
brought back again. Naturally the letter  
falls into the hands of Count George, who,  
finding his worst suspicions confirmed, pre-  
pares a drink for his faithless wife, which  
he flavors with a subtle poison that he car-  
ries around with him concealed in a ruby  
ring. He is so touched, however, by the  
lady's repentance when upbraided, that he  
quaffs the goblet himself and expires, as one  
may say, with musical honors soon after-  
wards. Anna is saved—Mary swoons—the  
Captain transfers his watchful attentions to  
the house next door, and the curtain falls.  
One of the most prominent beauties of this  
story as may be noted is the position assigned  
to the Duke d'Alva, a personage whose mere  
name is calculated to occasion an unusually  
lively interest. But the part assigned to his  
Grace, Signor Cimino, contains about five  
bars of commonplace recitations, which he  
delivers from a chair of state far up the stage.  
In this chair the representative of dominion  
and power is left with the rest of the supers  
while the principals come down to the front  
for an elaborate quintette and after that—  
when the offended dignity starts up and  
arrests folks right and left and appears likely  
to make himself a trifle interesting—he sud-  
denly marches off the stage and out of the  
opera into the bargain. This is only one,  
but still a sufficient, example of the Italian  
librettist's manifold weaknesses. As for the  
music, it is neither very original nor very  
brilliant, which is even a more serious flaw  
than the lack of originality. Reminiscences  
of other musicians' works are frequent, but  
the reproduced passages seem to have lost  
the peculiar inflections of tone that rendered  
them pleasantly familiar. Exception should  
be made, however, for a very fine march  
which occurs in the third act, in which the  
band on the stage and the instruments in the  
orchestra are employed with great ability  
and with a result—especially in some pas-  
sages for reeds with which the march begins  
—that is extremely effective. It had to be  
repeated *in toto* on Thursday, the astonishing  
spectacle being presented of a crowd of  
people suddenly breaking loose from their  
duly assumed moorings, and making an un-  
gainly exit, with a view to "doing it all over  
again."

The representation was intrusted to some  
of Mr. Armit's best singers, Mme. Giovannini  
Zacchi, undertaking Mary, and Signor Ran-  
cio, that of Orley. Both sang well, espe-  
cially Signor Rancio, who delivered a stupid

apostrophe to the halls of his deceased fath-  
ers, with much taste and expression. Mme.  
Giovannini Zacchi also shone in one or two  
instances where opportunity was afforded,  
but as an actress this lady cannot be said to  
excel. For instance, after bemanning in a  
lengthy solo her own hard fate, the hard fate  
of her husband, of Orley, and particularly  
of Anna (about to be hanged), she suddenly  
gathered up her black silk skirts and flew  
across the wide stage in a singularly amusing  
but by no means lugubrious style, whereat  
many smiled who should have shed tears.  
No such flippancy, however, marked Signor  
Aldigieri's rendering of Count George, which  
while vocally excellent, was appropriately  
gloomy in other respects. Signor Ordinas,  
as the Spanish Captain, looked and sang  
well, and Signor Pro was well made up as  
the Duke d'Alva. From the pleasant man-  
ner in which he indulged in the merry jest  
with the dignitaries of his suite during the  
before-mentioned quintette, much light was  
thrown upon the innate though not generally  
admitted good nature of the famous duke.  
Signor Bertocchi was good enough to under-  
take the part of the lunatic cousin. Signor  
Tito Mattie himself conducted and received  
quite an ovation. But the opera will hardly  
take a prominent place in the regular rep-  
ertory. To-morrow Aida is to be produced for  
the first time this season, so that no one can  
now complain that Mr. Armit is lacking in  
enterprise.

The O'Dowd has now been withdrawn,  
and that old Adelphi favorite, the Green  
Bushes, has been revived in its place. Miss  
Bella Pateman now plays Miami, and Mr.  
Neville, Mr. E. Compton, Mr. R. Pateman  
and Mr. J. G. Taylor are also included in the  
cast. Mr. Dion Boucicault should set to  
work and give us a rather more original  
work without any discussion of political  
questions, if his overpowering patriotism will  
permit it, but with a part for himself in which  
he can renew his triumph as Daddy O'Dowd.  
For the sake of this alone it is a pity that  
the new and not original study of Irish life  
had but so very brief an existence.

Mr. Boucicault's son, Dion G. Boucicault,  
last week made his first appearance in Eng-  
land in conjunction with Miss Eva Sothorn,  
who at the same time made her debut upon  
the London boards. They played in the  
elder Dion's adaptation of Les Gamins de  
Paris, which he calls Andy Blake. The  
young man assuming his father's role of  
Andy. Report speaks very highly of both  
the new comers, especially of young Bouci-  
cault, who is said to be so perfect a repro-  
duction of his papa in voice, manner and  
general bearing as to assure us of a long to be  
continued series of Conns and Arrahs. Miss  
Sothorn played the part of Andy's sister with  
engaging tenderness and with increasing ex-  
perience, bids fair to become distinguished in  
English parts.

Mr. James Willing's adaptation of Ouida's  
novel *Held in Bondage*, which bears the title  
of *Delilah*, is having a very fair run, now that  
it has been transferred to the Olympic. It is  
useless to remonstrate with authors upon  
the inadvisability of adapting novels to the  
stage as long as they can possibly evolve  
anything the least original out of their inner  
consciousness, but it is a great pity when a  
young dramatist deliberately sets to  
work to mould into stage form works of so  
objectionable a character as most of Ouida's  
productions. The glamour that surrounds  
the lady's unwholesome stories is attribut-  
able to the writing itself, which is alive with  
a sort of undesirable fascination that cannot  
be reproduced in mere dialogue. Deprived  
of this meretricious attraction, her characters  
not only lose interest but excite disgust, and  
her most impressive situation become weak  
and ridiculous. Mr. Willing therefore must  
not be held to blame if we cannot take the  
least degree of interest in the three principal  
characters of his play. *Delilah* herself, who  
presumably should be visited with all the  
scorn and contempt we could muster up, be-  
comes the most sympathetic figure of the  
group, and one rather wishes her success in  
her diabolical schemes, seeing that the man  
we are asked to admire, proved himself to  
her at least a despicable cur. As for the  
virtuous young female, she is an awful bore,  
and becomes terribly annoying by mere  
reason of her thickheaded innocence, which  
occasionally lead her into extremes that look  
very much like the exact reverse of maiden  
innocence. The subordinate part of Lord  
Tinsley is positively incomprehensible.  
Whether he is virtuous or a villain goodness  
knows; what he is in the play at all for good-  
ness knows. Major Bond, the woman hater,  
with his strong aversion to anything femi-  
nine, is the only agreeable character in the  
group, principally because he occasions  
laughter, and after all even he comes out  
with a bad record. The use of a play like  
this that preaches no moral but immorality,  
and that holds up a distorted mirror to the  
most rotten part of society is difficult to de-  
termine. But Mr. Willing displays a good  
deal of skill in the adapting; his dialogue is  
not by any means dull, and he should lose no  
time in giving us a new tale of his quality.

The play does not gain much by its repre-  
sentation. Miss Amy Steinberg is not  
nearly powerful enough for *Delilah*. She  
evidently has an excellent idea of the char-  
acter, but she fails to bring out even its  
most salient characteristics. It is said that  
Miss Genevieve Ward has been casting  
sheep's eyes at the part, and it is just the  
part that she would develop into a second  
Forget-me-Not. Miss Stella Brereton, as  
the innocent girl in short skirts in the first  
act and the equally innocent maiden in the  
second, is more tedious even than the part

renders necessary. As the companion of  
*Delilah*, an even worse specimen of the *demi-  
monde*, Miss Bella Cuthbert is excellent.  
She is to be congratulated upon her skillful  
get up, for she looks the part as well as  
she plays it. Mr. Leonard Boyne, as the  
hero, plays astonishing tricks with his voice,  
such as obliging the innocent maiden with a  
most impressive look of love, and suddenly  
breathing out accents of tenderness in a  
pronounced and uncompromising hiss. Mr.  
Arthur Dacre plays Lord Tinsley. This  
gentleman is one of our most promising  
*jeune premiers*, but he must get rid of sundry  
painful mannerisms. He "snaps his fingers"  
without any provocation, and to the terror  
of his audiences. He cannot speak to any  
person without getting very close up against  
them and hanging his head over (he is a tall  
man) until his mouth is on a level with the  
ear of his *confidante* and he has a lachrymose  
style which tinges every one of his imper-  
sonations with a terrible and oppressive  
gloom. Otherwise he is decidedly intelli-  
gent in all that he undertakes. Mr. Barsby  
is a very clever exponent of Major Bond, de-  
livering that gallant officer's brief aphorisms  
with a crispness that is refreshing, and Mr.  
E. Willmore is a satisfactory Hazleton. Miss  
Fanny Thorne plays a small part and wears  
a Jersey that displays her perfection of  
figure to much advantage. W. C. T.

## DRIFTWOOD.

Mr. and Mrs. Bateman, writes Walsingham,  
old friends of the Becketts, gave a dinner  
party some weeks ago at their pleasant home  
at Hammersmith, Mr. and Mrs. Fernandez,  
Mr. and Mrs. E. M. Holland, Mr. George  
Coleman (Mr. Boucicault's agent), and others  
being among the guests. Mrs. Beckett ar-  
rived without her husband, who promised to  
come later, in the event of his feeling well  
enough. They sat down at table without  
him, and it was remarked that, if he came,  
he would be the thirteenth person present.  
Before the meal was concluded he entered  
and took the seat reserved for him. Mr. and  
Mrs. Holland said good-night to him when  
the party broke up, little thinking that they  
would never see their friend again. The  
last time I saw poor Beckett, I dined with  
wife and himself at their apartments in St.  
John's Wood; his engagement at the Hay-  
market was still running, and he laughingly  
related Boucicault's *not* concerning the  
wretched attendance. "You see," said Dion,  
"the stall people are not in town, and since  
they've abolished the pit—" Beckett was  
looking and feeling badly that bright after-  
noon as we sat and chatted, and I remem-  
ber his admitting that he would not be sorry  
when the time came for him to return to the  
States. He was much attached to his friends  
there, and, above all, took great interest and  
pride in the "Lambs" club, of which he was  
"Shepherd." No greater favorite than he  
with these jolly good fellows! The last time  
I saw him in the new club house, he was la-  
menting the death of poor Tillotson, who was  
killed by the falling walls of the Madison  
Square Garden. My earliest social recollec-  
tion of Beckett is as the "Shepherd Boy" of  
"The Lambs," at their first monthly con-  
vivial meetings in the Union Square Hotel, Mon-  
tague being the President.—Charles Stevenson  
had come on from the Boston Museum to  
join Wallack's company, and he was initi-  
ated as "Lamkin" with a chorus of "bass."  
There were toasts and songs, and poor Beck-  
ett used to give one of the jolliest of those  
with a catching refrain; he used to be a great  
man for a "good chorus," and never failed  
to raise his quaint dry voice in one. "Poor  
Beckett! Poor Montague! I recall their re-  
hearsing at the former's house a grave, so-  
lemn hymn for a certain occasion at the club.  
And the other day when a friend went into  
the room where the comedian was lying dead,  
the first thing that met his eye was the pic-  
ture taken of Montague's dog cart, with  
Beckett and "Monty" seated side by side on  
the front seat. A sad *souvenir* this, indeed.

Mr. and Mrs. Henry Osborne were alver-  
tised to appear at the Academy of Music,  
Hamilton, Ont., in the comic drama of Col-  
leen Rhuidh, and the farce of the Lad and  
Lass from Ireland, and they appeared. But  
there also appeared an addition to the cast  
in the person of Mr. James Greenfield, who  
claimed to have sundry little documents in  
his possession which required about \$50 of  
the Osbornes' wealth to dispose of. He was  
informed that that amount of funds was  
not just then in the treasury, but if he  
would wait for a reasonable length of time  
perhaps he might succeed in getting some  
money. The performance went on, but the  
audience didn't count many and what they  
paid at the box Mr. Kneeshaw held on to in  
payment of ball rent, and therefore at the  
wind up the bailiff intimated his intention of  
seizing some of the stage property in pay-  
ment of the Royal Hotel bill, amounting to  
\$40, the regular legal process having been  
gone through to collect it. He then seized  
a cage full of birds, Mrs. Osborne catching  
hold of the other side and observing to the  
officer, "I'm a weak woman, perhaps, but I  
guess I'm stronger than you, anyhow," and  
she proved it by retaining possession of the  
cage and birds. A little dog, which formed  
part of the stage property, then engaged  
the bailiff's attention, and he cleaved  
unto that as cleaveth the bark to a  
white ash tree. The next plunder he  
seized was a big box, which was toted away,  
and when opened was found to contain a pair  
of old overalls and some dirty clothes. One  
of the bird cages which the bailiff expected  
to secure disappeared out of the back door  
under a man's arm, as the officer poked his  
nose in at the box-office door, and has not  
since been seen. The newspapers have suf-  
fered to a considerable amount through the  
financial instability of the Osbornes. *The  
Globe, Mail, Spectator and Times* have all  
been victimized for different sums; but the  
proprietors of the latter do not mourn as  
those who are without hope.



# DRAMA IN THE STATES.

What the Player Folk are Doing All Over the Country.

## DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ABBEY'S HUMPTY DUMPTY: Richmond, Va., York city during holidays.  
A. M. PALMER'S FALSE FRIEND CO.: Chicago, 13, week; Indianapolis, 20, week.

ADA CAVENDISH: New Orleans, 13; Memphis, 20, week; Nashville, 27, week; Clarksville, Jan. 3; Bowling Green, Ky., 4; Frankfort, 5; Lexington, 6, 7, 8.  
AGNES LEONARD: Oil City, Pa., 16; Sharon, 17; Newcastle, 18.

ADA GRAY: Griffin, Ga., 16; Macon, 17, 18; Athens, 20; Augusta, 21, 22.

ALL THE RAGE COMEDY: Buffalo, 13, week; Rochester, 20, week; Lockport, 27; Jamestown, 28; Erie, 29; Youngstown, O., 30; Akron, 31; Canton, Jan. 1; Columbus, 2; Chillicothe, 4; Dayton, 5; Springfield, 6.

ANTHONY AND ELLIS' UNCLE TOM: Chicago, 20, week.  
BARNEY MACAULEY'S MESSENGER: Nashville, 16; Chattanooga, 17; Rome, Ga., 18; Atlanta, 20, 21; Montgomery, 22, 23; Macon, 24, 25.

B. W. P. & W. MINSTRELS: Steubenville, O., 14; Canton, 20; Newcastle, 21; Youngstown, 22; Erie, Pa., 23; Oil City, 24; Titusville, 25; Buffalo, 27, 28; Hornellsville, 29.

BARTLEY CAMPBELL'S GALLEY SLAVE: St. Louis, 13, week; Bloomington, Ill., 20; Decatur, 21; Terre Haute, Ind., 22; Richmond, 23; Columbus, O., 24, 25; Cleveland, 27, week; Chicago, Jan. 3, week; Cincinnati, 10, week; Dayton, 17; Springfield, 18, Chillicothe, 19; Newark, 20; Wheeling, 22; Pittsburgh, 24, week; N. Y. City, 31, eight weeks.

BEN MAGNIN'S DEACON CRANKETT: Woonsocket, R. I., 16; Chelsea, Mass., 17; Walham, 18; Boston, 20.  
BOSTON IDEAL OPERA CO.: Chicago, 13, week; Milwaukee, 20, 21, 22; Oshkosh, 23; Fond du Lac, 24.

CAMPBELL'S MATRIMONY CO.: N. Y. City, 6; Brooklyn, 27.

CHILD OF THE STATE: Philadelphia, 6, two weeks; Brooklyn, 20, week.

CLINTON HALL'S STRATEGISTS: Springfield, Ill., 16; Keokuk, 17; Rock Island, 18; Rockford, 20.

CORINNE MERRIMAKERS: Indianapolis, 16, 17, 18.  
C. L. DAVIS: Pittsburg, 20, week.

COMLEY-HARTON LAWN-TENNIS CO.: N. Y. City, Nov. 22, twelve weeks.  
CHARLOTTE THOMPSON: Elmira, 16; Williamsport, Pa., 17; Danville, 18; Wilmington, Del., 20.

COLLIER'S BANKER'S DAUGHTER: Memphis, 15, 16, 17; New Orleans, 20, week; Galveston, 27, 28, 29, 30; Houston, 31, Jan. 1.

CRITERION COMEDY CO.: Indianapolis, 16, 17, 18; Terre Haute, 20; Ft. Wayne, 21; Lafayette, 22; Danville, 23; Dayton, 24, 25; Springfield, O., 27; Wheeling, 29, 30; Columbus, 31, Jan. 1.

DAVE CROCKETT COME (Frank Tannehill): Menasha, Wis., 16; Appleton, 17; Green Bay, 18.

DENMAN THOMPSON: Canada, 13, week; Buffalo, 20, week; Pittsburg, 27, week; Brooklyn, Jan. 3.

EMMA ABBOTT OPERA CO.: Keokuk, Ia., 16; Burlington, 17; Cedar Rapids, 18; St. Paul, 20, 21, 22; Minneapolis, 23, 24, 25.

EMILY RIGL (Only a Farmer's Daughter): Williamsburg, 13, week.

FANNY DAVENPORT: Columbia, S. C., 16; Augusta, Ga., 17; Savannah, 18; Charleston, 20, 21; Augusta, 22; Atlanta, 23; Montgomery, 24; Mobile, 25; New Orleans, 27, week.

FRANK MAYO: Topeka, 16; Lincoln, Neb., 17; Omaha, 18.

FORD AND DENHAM'S MASQUERADES: New Albany, Ind., 16; Owensboro, Ky., 17; Henderson, 18; Evansville, 21, 22; Terre Haute, 24, 25.

FUK ON THE BUSTLE: Cleveland, 13, week; Chicago, 20, two weeks; Ft. Wayne, Jan. 3; Lafayette, 4; Terre Haute, 5; Indianapolis, 6, 7, 8; St. Louis, 10, week.

GILMORE & BENTON'S VARIETY CO.: Philadelphia, 13, week.

GILMORE'S HUMPTY DUMPTY: Baldwinville, N. Y., 16; Fulton, 17; Oswego, 18, Auburn, 20.

GOLDEN GAME COME: Cincinnati, 13, week; Louisville, 20, 21, 22; Nashville, 23, 24, 25; Evansville, Ind., 27; Terre Haute, 28; Lafayette, 29; Bloomington, Ill., 30; Decatur, 31; Springfield, Jan. 1.

GULICK-BLAISDELL CO. 4 (Arabian Nights): St. Joe, Mo., 16, 17; Leavenworth, Kan., 18.

GUS WILLIAMS COME: Paterson, 16; Jersey City, 17, 18; Troy, N. Y., 20; Albany, 21; Syracuse, 22; Rochester, 23, 24, 25.

GUS WILLIAMS (Oofy Gooft): Philadelphia, 13, week.

HABERLY'S BLACK HUNDRED: New York, 6, three weeks; Philadelphia, 27, two weeks.

HABERLY'S NEW UNITED MASTODON MINSTRELS: Meridian, Miss., 16; Mobile, 17, 18; New Orleans, 20, week.

HI HENRY'S MINSTRELS: Amboy, Ill., 16; Peru, 17; La Salle, 18; Geneva, 20; Muscatine, Ia., 21; Washington, 22; Fairfield, 23; Ottumwa, 24; Oskaloosa, 25.

HARRY MINKE'S ROOSEY: Hopkinsville, Ky., 16; Nashville, 17, 18; Selma, Ala., 20; Montgomery, 21; Columbus, 22; Opelika, 23; Atlanta, 24, 25.

HABERLY'S WIDOW BEDOTT (C. B. Bishop): Washington, 13, week; Wilmington, Del., 20; Reading, Pa., 21; Lancaster, 22.

HERMANN: Detroit, 13, week; Chicago, 20, two weeks.

HERBERT CONSTELLATION: Streator, Ill., 20, week; Morris, 27, week; La Salle, Jan. 3, week.

HALLICK'S FRENCH OPERA CO.: Baltimore, 20, five nights; Norfolk, 25; Charlotte, N. C., 27; Atlanta, 28; Augusta, 29; Montgomery, 30, 31; Mobile, Jan. 1; New Orleans, 2, two weeks; Galveston, 16, week.

JARRETT'S CINDERELLA: Cleveland, 13; Detroit, 20, week; Chicago, 27, week.

JOHN McCULLOUGH: Baltimore, 13, week; Washington, 20, week; Philadelphia, 27, two weeks.

JOHN T. FORD'S CO.: Charleston, S. C., 8, ten days.  
JOSEPH JEFFERSON: Chicago, 6, two weeks; Evansville, Ind., 20; Terre Haute, 21; Ft. Wayne, 22; Indianapolis, 23, 24, 25; Louisville, 27, week; Cincinnati, Jan. 3.

B. STUBLEY (Monte Cristo): Williamsburg, 20, week.  
JANASHEN: Memphis, 20, week.  
JOSEPH K. EMMETT: New Haven, 16; Bridgeport, 17; Springfield, 18; Albany, 20, week.

JOHN T. RAYMOND: Louisville, 13, week.

JOHN A. STEVENS: Lima, O., 16; Sidney, 17; Chillicothe, 18; Newark, 20; Akron, 21; Canton, 22; Wheeling, 23; Johnstown, Pa., 24; Harrisburg, 25.

KATE THAYER CONCERT CO.: Harrisburg, Pa., 16; Reading, 17; Lebanon, 18; Carbondale, 20; Honesdale, 21; Pittston, 22; Pottsville, 23.

KATIE PUTNAM: Paducah, Ky., 15, 16; Owensboro, 17, 18; Nashville, 20, 21, 22; Huntsville, Ala., 23, 24; Chattanooga, 25.

KIRALEY BROTHERS' ENCHANTMENT: Philadelphia, 6, two weeks; Boston, 20, two weeks.

KATE CLAXTON: Brooklyn, 13, week.

KIRALEY'S AROUND THE WORLD: Washington, 13; Baltimore, 20; Philadelphia, 27, two weeks; Brooklyn, Jan. 10, two weeks.

LAWRENCE BARRITT: Fitchburg, Mass., 16; Springfield, 17; New Haven, 18; N. Y. City, 20.

LEAVITT'S GRAND ENGLISH OPERA BURLESQUE CO.: St. Louis, 13, two weeks; New Orleans, 27, two weeks.

LEAVITT'S BENTZ SENTRY CO.: Evansville, Ind., 16; Terre Haute, 17; Lafayette, 18; Indianapolis, 20; New Albany, 21; Lexington, Ky., 22; Louisville, 24, 25; St. Louis, 27, week.

LEAVITT'S SPECIALTY COME: Brooklyn, 20, week.

LOTTA: Baltimore, 13, two weeks; Cincinnati, 27, two weeks.

MAUDE GRANGER (Two Nights in Rome): Peoria, Ill., 16; Danville, 17, 18; Toledo, 20, 21; Detroit, 22 to 25.

MAGGIE MITCHELL: Philadelphia, 13; Boston, 20.

MME. REXTZ'S MINSTRELS: Allentown, Pa., 17; Trenton, 18; Plainfield, 20; Newark, Ct., 21; Ansonia, 22; Danbury, 23; Wallingford, 24; Hartford, 25.

MILTON NOBLES: Cincinnati, 20, week; Chicago, 27, week.

M. B. CURTIS (Sam'l of Posen): Boston, 13, week; Providence, 20, 21, 22.

MILISS-PILEY CO.: N. Y. City, 13.

MINNIE PALMER COME: Detroit, 16, 17, 18; Chicago, 20, week; Lafayette, Ind., 27; Fort Wayne, 28; Richmond, 29; Indianapolis, 30, 31, Jan. 1; St. Louis, 2, week.

MCGIBNEY FAMILY: Utica, 15, 16; Lowell, 17; Carthage, 18, 19; Watertown, 20, 21; Albion, 22, 23; Rome, 24, 25.

MRS. SCOTT SIDONS: St. Louis, 13, week; Quincy, Ill., 20; Springfield, 21; Bloomington, 22; Danville, 23; Logansport, 24.

MITCHELL'S PLEASURE PARTY: St. Louis, 20, week; Cincinnati, 27, week.

MR. AND MRS. GEORGE S. KNIGHT: Brooklyn, 13, week; Philadelphia, 20, week; Pottsville, Pa., 27; Allentown, 28; Harrisburg, 29; Reading, 30; Williamsport, 31.

MAHON'S COMIC OPERA CO.: Manchester, N. H., 16; Portland, 17, 18.

MY PARTNER (Aldrich and Parsloe): Philadelphia, 20, two weeks.

Mrs. G. C. HOWARD'S UNCLE TOM: Baltimore, 13, two weeks; Toronto, 27, week.

MADISON SQUARE THEATRE CO. (Hazel Kike): Montgomery, Ala., 15, 16; Atlanta, 17, 18; Augusta, 20; Savannah, 21, 22; Charleston, 23, 24, 25.

MR. AND MRS. CHANTRA: Washington, 13; St. Louis, 20.

MARY ANDERSON: N. Y. City, 13, four weeks.

NICK ROBERTS' HUMPTY DUMPTY: Troy, 16; Albany, 17, 18; N. Y. City, 20, week; Brooklyn, 27, week; Philadelphia, Jan. 3.

NAT GOODWIN'S FROLICHS: Pittsburg, 13, week; Cincinnati, 20, week; Columbus, O., 27, 28; Springfield, 29; Indianapolis, 30, 31, Jan. 1.

NEIL BURGESS (Widow Bedott): Akron, O., 16; Erie, Pa., 17; Dunkirk, N. Y., 18; Boston, 20, week.

ONE HUNDRED WIVES COME: Pittsburg, 13; Nashville, 21, 22, 23; New Orleans, 26.

OLIVER DOUG BYRON: Wheeling, 16; Johnstown, Pa., 17; Altoona, 18; Philadelphia, 20, two weeks.

OUR GENTLEMEN FRIENDS (George Holland): Batavia, N. Y., 16; Rochester, 17, 18; Amsterdam, 20; Troy, 21, 22; Albany, 23, 24, 25; Poughkeepsie, 27; Newburg, 28; York, 29; Easton, Pa., 30; Newark, N. J., 31, Jan. 1.

POLK'S GENTLEMAN FROM NEVADA: Baltimore, 13, week.

POWER'S PARAGON CO.: Youngstown, O., 15, 16; Akron, 17, 18; Sandusky, 20.

PIRATES OF PENZANCE: Ft. Wayne, 16; Lafayette, 17; Terre Haute, 18; Louisville, 20, week; St. Louis, 27, week.

RICE'S BLOW OPERA CO.: Cincinnati, 13, week; Cleveland, 20, week; St. Louis, 27, two weeks.

RICE'S EVANGELINE: Cincinnati, 13, week; Chicago, 20, two weeks; St. Louis, Jan. 3.

RIVE-KING CONCERT CO.: Hamilton, Ont., 16; Toronto, 17, 18; Port Huron, 20; Detroit, 21; Tiffin, O., 22; Toledo, 23; Chicago, 24, 25, 26.

ROSE EYTINGE AND CYRIL SEARLE (Drink): Baltimore, 13, week.

RICE'S SURPRISE PARTY: N. Y. City, Nov. 25, several weeks.

ROBSON AND CRANE: Philadelphia, 13, two weeks.

SALVINE: New York city, 13, two weeks.

SARA BERNHARDT: Boston, 6, two weeks; Montreal, 23, three nights.

SALSMYR'S TROUBADOURS: Springfield, O., 16; Columbus, 17; Wheeling, 18; Pittsburg, 20, week; New York, 27.

STEVEN'S UNCLE TOM: London, Ont., 15, 16; Chatham, 17, 18; Ypsilanti, Mich., 20; Kalamazoo, 21, 22; Grand Rapids, 23, 24; Detroit, 25, week.

SMITH AND MESTATYER'S TOURISTS: Albany, 16, 17, 18; Portland, 21, 22, 23; Boston, 27, week.

STRAKOSCH OPERA TRUPE: Indianapolis, 20, 21, 22; Louisville, 23, 24, 25; Cincinnati, 27, week; St. Louis, Jan. 3.

SOI SMITH RUSSELL (Edgewood Folks): Kansas City, 15, 16, 17, 18; St. Louis, 20, week; Springfield, Ill., 27; Decatur, 28; Peoria, 29; Danville, 31; Terre Haute, Jan. 1.

SOLDENE OPERA-BUFFE CO.: Hartford, 15, 16; New Haven, 17, 18; Philadelphia, 20, two weeks; Albany, Jan. 3, 4, 5; Troy, 6, 7, 8.

TOSTY DENDER'S HUMPTY DUMPTY: Steubenville, O., 16; Newark, 17; Zanesville, 18; Cincinnati, 20, week; Pittsburg, 27, week.

THOMAS W. KEENE: Richmond, 16, 17, 18; Lancaster, Pa., 20; Easton, 21; Bughaunt, N. Y., 22.

THE FAVORITES: Williamsburg, N. Y., 6, week.

THE HARRISONS (Photos): Haverhill, Mass., 16; Lawrence, 17; Lowell, 18; Salem, 20; Tom Thum: Rochester, 13, two weeks; Pittsburg, 27, week.

WILLIE EMMETT'S SPARES: Salem, 16; Lawrence, 17; Lowell, 18; Newport, 20; Fall River, 21.

WARNER'S BABY OPERA CO.: Bellefontaine, 16; Springfield, 17; Dayton, 18; Xenia, 20; Columbus, 21; Newark, 22; Zanesville, 23; Wheeling, 24; Pittsburg, 25.

Bernhardt in Boston. The audience was extremely large, very fashionable, and what is more, very appreciative. The reception at the theatre was of the generous and enthusiastic, and the attention of the audience had been effect of placing the artist at ease immediately. The play selected for Bernhardt's debut was *Hernani*, which is practically new to the Boston stage. *Hernani* is thoroughly a melo drama of the purest stamp, and while it is very strong in picturesque situations throughout, is weak, not to say at times tedious in its language. The great fault of the piece is in its general heaviness as well as sombreness. It needs more light to the shade before it can ever become a popular play, even in the repertoire of a Bernhardt. All the dramatic personae, from the highest to the lowest are what might be termed in stage parlance character parts, yet without there was something about the part of *Dona Sol* which did not show off Bernhardt to her best advantage, and I can by no means accept the actress' interpretation of the character as a true one. To use a common expression, there appeared to be no love lost between her and her husband. There was much of power in the reading, yet there was much of unevenness, more of uncertainty and much that was restrained. In the fifth act of the tragedy Bernhardt appeared to great advantage, her efforts indicating more individuality and more originality than I have ever noticed in any actress. The delineation was a grand one, amounting to positive genius. In the scenes she was very impressive, but taken as a whole, not much can be said in the way of commendation, and yet while there was a great deal to commend, the acting did not after all give full satisfaction. With vivid recollection of Jean Davenport, Julia Dean, Eliza Logan and Mme. Modjeska and hosts of lesser lights as *Adrienne*, I must certainly admit that Bernhardt's interpretations gives the greatest satisfaction, not only for the originality, and as I believe the truth of its conception, but for the thoroughly consistent manner in which that conception is carried from beginning to end. "There are no botches in the work," and I will content myself with saying that it is a good conception grandly carried out. *Phaedre* is merely a declamatory part, but it requires as much genius to embody it. Miss Bernhardt certainly read the speeches effectively, gracefully and most intelligently. As a display of elocutionary skill it left nothing to be desired, and the acting was creditable to her. Enthusiasm and to the position which no one will gainsay her as an actress. *Phaedre* can never become popular no matter who plays it, for with a play the eye must be delighted as well as the ear, and stage accessories and surroundings are just as much needed to properly delineate a play as the warmth of the sun is needed to promote vegetation. Bernhardt's *Frou Frou* did not please me so much as the other characters that I have seen her in, although her conception of the part is consistently carried out from beginning to end. Of all actresses that I have seen in the part, there was but one who ever struck me as being pre-eminent in the part, and that was Agnes Ethel. As a piece of acting, however, Bernhardt's *Frou Frou* is very fine, and displaying delicate touches of genuine dramatic art—some of her scenes, especially in the third act, being very powerful and her arrangement of the business very original. Bernhardt's performance of *Blanche* in the *Sphinx* is not entirely satisfactory, for it fails fully to convey the character of this peculiar compound of a woman. Bernhardt was wanting in dignity as well as pathos, and although she read her lines very interestingly, yet in many instances she failed to convey their peculiar meaning to the audience from the fact that the appropriate gesture was wanting. With the exception of the really fine piece of acting in the first act in throwing a bunch of grapes for her lovers to run after, there was nothing in the performance as a whole that we could not have from many actresses in this country. There was nothing for the critic to go into ecstasies over. The performance was, as it were, an outline etching, and needing the filling up to make it the perfect engraving. The death scene was not so repulsive as has been related, but a very artistic bit of reality. Many actors and actresses make specialties of certain characterizations because they are singular in them; it is the general belief that they then become great artists, but such is not the case, and a special performance is often of the most melancholy nature only to be wondered at from the infrequency of the representation. I was led to believe that Bernhardt was the greatest actress now on the stage, and I went to the Globe Theatre expecting to see one of transcendent abilities, in place of which I saw a most talented and artistic performer, whose talents are not superior to many actresses that I could mention.

Manager Wentworth of the Gaiety Theatre must have been deceived by the manager of the Old Cross comb, for he never would have allowed such a co. to have held the boards of this popular and cozy little theatre. The dogs, Sultan, Cesar and Sambo, were certainly the stars, for the actors and actresses displayed a general inaptitude which was really intolerable. I earnestly advise them to dissipate the idea that they are or ever can become actors. Gertie Granville was last seen here in the Tile Club, and was quite pleasing, but she seems to have deteriorated as her manumers are painful. She constantly twists her fingers, as if she was suffering from nervousness or some other cause. The play is the old one of the *Rose of Corbeil*, and should not be tolerated on any stage at the present time. It is at the best a ranting, howling melodrama. This week, Lillian Brown, who was a member of the Boston Museum co., some three years since, appears in the *Jolities*. Next week the great favorite, Neil Burgess, in the ever welcome widow Bedott, which had such a great success when here last season. The Tourists on the 27th.

However great may be the attractiveness of the programme at the neighboring theatres during the past week it must be confessed that the Park Theatre did not suffer thereby, and that its most satisfactory feature was found in the fact that it brought back to Boston the popular Alice Harrison. Miss Harrison has not graced the boards of a Boston establishment for nearly two years. Benjamin E. Wolfe, the author of *Photos*, is the talented dramatic editor of the Boston Saturday Gazette. Miss Harrison's singing and dancing in *Photos* was loudly applauded. Louis Harrison has made great improvement since last seen in Boston, and he rattles through his part with wonderful spirit, giving to every detail of his several characters a completeness which cannot fail to please his audience. R. E. Graham jumped into popular favor at once. He is a first-class comedian, and his imitations are excellent. Theres Wood, formerly a popular danseuse at the Boston Museum, was

very pleasing in a small part, and exhibited her wonted skill in her medley dance. Harry Warren comes from a theatrical family, and what little he had to do was done in a most artistic manner. Carrie Daniels, Messrs. Gaston and Thompson gave able support in their different roles. This week, M. B. Curtis, formerly of the California Theatre, appears in a new play, by George H. Jessup, Sam'l of Posen. On the 20th, Maggie Mitchell, her first appearance in Boston in four years.

The play of the Gyn'or has proved most successful at the Boston Museum. At every performance can be seen old play-goers and the fun-loving public of the city, and it may really be said that Messrs. Warren, Barron, Wilson and Miss Vincent keep the house in a continuous roar of laughter by their humor and pertinent sallies and fully sustains the interest throughout. It is well worth the price of admission alone to see George Wilson as the old boat builder. It is a most artistic and superior performance. Mr. C. B. Mathit, a son of the popular pantomimist, James S. Mathit, gives a very creditable performance of a small part; in fact, all the co. are seen to excellent advantage. The Gyn'or has been so thoroughly noticed in THE MIRROR that it is unnecessary for me to descant further upon it in this place. The stage appointments are, as usual at this theatre, excellent, and, notwithstanding the counter attractions that now exist, the attendance appears to have undergone no diminution. The Gyn'or until further notice.

The Voyagers in the Southern Seas is still running, and the usual efficiency is maintained, large audiences giving the different acts a warm reception. But all things must have an end, consequently this is the last week but one of the spectacle. The last performance will take place on Christmas day, as Mapleson's Opera co. appear at the Boston Theatre on the 27th, to be followed by Blanche Roosevelt in the *Masque of Pandora*, which has been for some time in preparation. Buffalo Bill concludes a very profitable engagement at the Howard Athenaeum on Saturday, the receipts at the box office amounting to \$2,800. Mr. Cody is very popular at this place, and his co. is always sure of a hearty welcome from the lovers of the old time melo drama. This week John Murray's Pony Circus, Sheehan and Jones; Niles and Evans, Blanche Selwyn, Bonnie Rummels, three Runkins, James O'Neil, John Conroy, Alice Bateman, Willis Pickert, John M. Turner, Clark Gibbs, Ben. Gilfoil and Annie Boyd, is a bill of marked excellence.

At the Boyston Museum the American Four, Pettigill, Gale, Dudley and Huey; Four Shamrocks, Conroy, Daly and Webster Brothers; Fannie Beane and Charles Gilday; Bernard Sloman, Kitty McDermott, Genie Webster, Carrie Lewis, Emma Madden, George Mellette, Tony Williams and Fred Warner appear in their specialties.

The Novelty Theatre opened on Monday night, under the management of John McFadden, as a minstrel and variety place of amusement. The co. for this week embrace the Novelty Minstrels, the Electric Three, Prof. Hoelder, Webster Brothers, Lulu Mackie, Frank Lewis, Donnelly and Drew, Kate Montrose, Master Jas. Callan, Mark Sullivan, Meally and Mackie, and Walter Mack. Admission, ten cents. May Mr. McFadden have better success financially than the six or seven gentlemen who preceded him in trying to turn the fortunes of this ill-starred theatre.

Horticultural Hall will shortly open with an old time minstrel performance. The co. engaged is a good one, embracing many names familiar to the public. In the olden time Boston gave a most liberal support to negro minstrelsy.

Items: Campanini and Beloecca appeared on Sunday evening at Music Hall to a crowded house. Both artists are great favorites in this city, especially Campanini, whose superb voice was heard at its best on this occasion.—Manager Stetson is in New York looking after his interests in the Salvini engagement, which promises to be a great success in this city. A great many tickets have been sold among the intelligent and cultured people of Boston.—Photos, with Alice and Lew Harrison, appear in the New England cities during the week.—Harold Russell, a Boston boy, is meeting with success as George Harris in Uncle Tom's Cabin with Anthony and Ellis.

—Marcus Mayer was in the city last week.—Sam Lucas, the colored Comedian, had a crowded house at his concert at the Park Theatre on Sunday evening.—Mrs. Thomas Barry is meeting with great success as *Adrienne* in *The Celebrated Case*. Mrs. Barry is one of the best leading ladies in the country.—Fanny Barry, a daughter of Mrs. Barry, is playing *Valentine* and her acting is highly spoken of by good judges.—George Tyler is one of the most courteous of gentlemen, and his presence in the box office at the Park Theatre is a delight to the patrons of that popular establishment.

—Joseph B. Bradford, a most brilliant journalist, is the editor of the *Evening Star*, a sparkling little sheet now published in this city.—R. E. Graham, of the Alice Harrison co., first appeared in Boston at the Globe Theatre in June, 1879, as the Notary in *Chimes of Normandy*.—Little Emily is to be revived at the Museum.—Norah Bartlett is fast becoming a favorite at the Museum, her acting is most praiseworthy.

Baltimore.  
Holliday Street Theatre (John W. Albaugh, manager): F. S. Chanfrau made his reappearance this week in *Kit*, the Arkansas Traveler, and his impersonation of the big hearted Westerner was as good as ever. Mrs. Chanfrau appeared in Taylors play. Parted, at the Wednesday matinee, and on Saturday afternoon, East Lynne was given. Next week, Lotta, supported by her own co. Academy of Music (Samuel W. Fort, manager): Rose Eyttinge, supported by Cyril Searle and a good co., have been playing to fair houses during the week in *Rose Michel*. The co. was not up to the standard. On Friday night and at Saturday matinee, *Led Astray* was the bill. The stage setting was very fine. Next week John McCullough.

Ford's Opera House (John T. Ford, proprietor): Crowded houses nightly greeted Fanny Davenport in *An American Girl*, and she gave a fine impersonation. The supporting co. proved very satisfactory. Next week J. B. Pulk in *A Gentleman from Nevada*.

Monumental Theatre (Ad. Kernan, manager): The initial performance of Gilmore and Benton's Consolidated shows was witnessed by an audience which taxed the capacity of the house to the utmost. The performance opened with a sketch entitled, *Muscle vs. Science*, which was followed by the usual variety olio. Next week W. J. Thompson's Electric Light co.

Front Street Theatre (Daniel A. Kelly, manager): Frank I. Frayne's second week has been almost as successful as his first. His wonderful shooting has lost none of its

power to please. The sensation of the week was the Robbery of Wells, Fargo & Co.'s Stage Coach. The act



gitimate roles, lacks ability in burlesque, and Manager Leavitt has decided very wisely to relegate him to a back seat. J. W. Bradbury and Frank Hinde make an excellent team and their every appearance was the source of considerable hilarity. For the current week Rice's Extravaganza co. will present Calino, preceded nightly by the comedy, The Goose with the Golden Egg. Tony Denier's Pantomime troupe is underlined for week beginning 20th, followed 27th, by Lotta in a two weeks' engagement.

Pike's Opera House (Louis Ballenberg, manager): One Hundred Wives, by the Goshie Hopper co., has, during the past week, drawn a series of good audiences. The cast are entirely at home in their respective roles and the performance can be set down as having scored an unequalled success in this city. Rice's Bijou Opera co. during the present week appear in the popular Pirates of Penzance, and Collier's Operetta, Charity Begins at Home. Nat Goodwin's Frolics are announced for 20th; Strakosch Grand Opera co. 27th; Joseph Jefferson Jan. 3.

Heuck's Opera House (James Collins, manager): Barlow, Wilson, Primrose and West's Minstrels closed their second engagement on the 12th. The troupe numbers in its ranks several well-known artists, and was successful in filling the house very comfortably at each performance. For the current week, Shannon and Edeson's Golden Game comb.

Coliseum Opera House (James S. Edwards, manager): With the advent of a first class vaudeville performance, a decided improvement in the nightly attendance at this house is perceptible.

Vine Street Opera House (Thomas E. Snelbaker, manager): The box office returns at this cozy little house are the best evidence that business is entirely satisfactory to the management.

Items: Cincinnati has at present a corner on "Rice" in the amusement line, at least. —Business Manager Charles S. Smith, of the Vine Street Opera House, has returned.

—John Haylin, now managing Brooks and Dickson's circuit at Detroit, arrived in Cincinnati 11th, and received a warm greeting from his numerous friends. —Gustave Hall, arrived from St. Louis 10th, and will for the future assume James Meade's role in La Fille du Tambour Major. —Robert Miles' latest organization, styled The Revelers, will be in charge of Harry Lewis, who has heretofore officiated as treasurer at the Grand.

—The co. with Louise Manfred in leading roles opens in Maysville, Ky., 13th, and during the latter part of the week is announced at the Opera House, Lexington, Ky. —Al. W. Mallin, late of the Dalcziel-Lingard troupe, joins Leavitt's Burlesque co. 13th, and will assume the stage management of the party. —John Thompson, of On Hand fame, has been for the past few days sojourning in the city. —Thomas Burdise, the gentlemanly treasurer of the Leavitt Burlesque co., was formerly a journalist.

—Manager Snelbaker departed for St. Louis 8th, and the presence in that city on the 13th of his big show will convince the average inhabitant that Cincinnati possesses some live managers. —S. B. Hickey passed through the city 7th, en route East. —J. W. Jones, in advance of Rice's Bijou Opera co., arrived 8th, and has been doing yeoman service in behalf of his party. —The Misses Pauline and Albertine Hall, of the Rice Extravaganza party, were formerly members of the stock co. at the Grand, and are favorably remembered. —Harry Davis had a narrow escape from instantaneous bankruptcy on 10th, having given some gentlemen two good seats, and \$98 cash in exchange for a counterfeit \$100 bill. Harry's memory in this emergency proved serviceable, and, recognizing the party among the audience and calling their attention to the fact, the mistake was rectified and Harry's piece of mind restored. —J. M. Hickey, who represents Shannon and Edeson's Golden Game comb., arrived 7th. —Kierly Bros., Around the World in Eighty Days troupe passed through the city 12th, en route from St. Louis to Baltimore.

#### New Orleans.

Academy of Music (David Bidwell, manager): Mackaye's comedy drama of Hazel Kirke has completely filled the theatre every night this week with as select and appreciative audiences as have ever attended a performance in this city. Ada Cavendish 12th, then Haverly's Mastodon Minstrels, Fanny Davenport and the Rice Surprise Party for one week each.

French Opera House (M. de Beauplan, manager): On Tuesday and Thursday evenings Meyerbeer's grand opera of Les Huguenots was admirably sung by the co. at this house. Faust is announced for Saturday evening. On Monday we are to have the long-promised Aida, with Mme. Ambre in the principal role. The scenery for this is said to be very fine.

Grand Opera House (Thomas A. Hall, manager): This theatre is still closed for want of attractions. Collier's Banker's Daughter comb. is announced for 9th, one week.

St. Charles Theatre (David Bidwell, manager): At the conclusion of their engagement at the Academy of Music on the 11th, the Hazel Kirke party will be transferred to this theatre where they will remain for one week. Herne's Hearts of Oak comb. follow for one week on the 19th. Then comes Leavitt's Burlesque troupe; Annie Pixley in Miss, of the Strakosch and Hess Grand English Opera co. with Marie Rozene one week each.

Items: Harry Dressel, the scenic artist of the Academy of Music and the St. Charles theatre, achieved a triumph in his magnificent scenery in Hazel Kirke. —W. J. Ferguson, of the Hazel Kirke party, was some seasons ago a member of the stock co. of the Academy of Music. He has greatly improved. —Thomas A. Hall, manager of the Grand Opera House, is still absent from the city. —Gustavus Levick was here eight years ago with Janasheek. —The Hearts of Oak party are expected to arrive here on Sunday, the 12th, and will rest for a week. New scenery will be painted for them by Harry Dressel to replace theirs, lost by fire on the Central railroad of Georgia on the 6th. —Manager Bidwell has received a large invoice of beautiful presents which he proposes to give to the patrons of his two theatres, the Academy of Music and St. Charles theatre at the Christmas matinees. The gifts have been duplicated so that at each house exactly the same character of presents will be given.

#### Philadelphia.

Chestnut Street Theatre (Charles S. Morley, lessee; William H. Daly, manager): Our German Senator, with Gus Williams as Dinkel and a fair support, was given last week to good business. This week, A Celebrated Case, with James O'Neil as Renaud, and on the 20th My Partner.

Arch (Mrs. John Drew, lessee; Charles A. Mendum, manager): The receipts for the eight performances of Salvini are said to

have amounted to over \$26,000. This week Robinson and Crane, Christmas week The Pirates of Penzance.

Chestnut Street Opera House (George N. Goodwin, lessee and manager; J. Fred Zimmerman, assistant manager): A Child of the State drew crowded houses and will be continued this week. The Soldene Opera troupe on the 20th.

Walnut (George K. Goodwin, lessee and manager; S. F. Nixon, assistant manager): Enchantment was given last week to large business and fills the bill again this week. The attraction for Christmas week will be the Tourists.

Academy of Music (T. B. Pugh, manager): Uncle Tom to tolerably good business last week. On 11th and 15th Mr. J. L. Stoddard will lecture on the Passion Play as given at Ober-Ammergau.

Arch Street Opera House (Thatcher & Kymann, managers): This house will be opened on the 20th by Thatcher & Kymann's Minstrels as their permanent headquarters, and first class performances are promised.

Wood's Museum (George Wood, manager): Aladdin to good business last week. This week Daniel Rochat and The Stranger. In the latter Mrs. T. M. Hunter will appear as Mrs. Haller. Christmas week, Fanchon and the Corsican Brothers.

Broad (Leonard Grover and Jay Rial, managers): Frogs will be continued this week, as it has drawn good houses. In preparation, the Land League of Ireland.

National (T. F. Kelly, manager): Maud Forrester as Maceppa to large audiences. This week Gus Phillips in Under the Gaslight, and Stephens and Miss Gray in Jack Sheppard; 20th, Oliver Doud Byron.

#### St. Louis.

Pope's Theatre (Charles Pope, manager): The second week of the Kierly spectacle of Around the World in Eighty Days, did not draw such large audiences as the first, but the houses were comfortably filled. The students Cigarette Dance is the gem of the show, and has quite captured the boys. Next week Mrs. Scott-Siddons will hold forth in Rosalind, Juliana, Viola, Juliet, Lady Teazle and King René's Daughter.

Olympic Theatre: A False Friend, only drew moderate houses at the Olympic although the piece is a fine one, and was splendidly acted by the Union Square co. Next week the Galley Slave will be presented by a very fine co.

Grand Opera House (John W. Norton, manager): The Abbott Opera co. opened Monday night with Maudie. This was followed with Bohemian Girl on Tuesday night, Il Trovatore, Wednesday matinee; Lucia Wednesday night; Carmen, Thursday night; Romeo and Juliet, Friday night, and Saturday, Paul and Virginia and the Chimes of Normandy are announced. Miss Abbott showed to the best advantage as Arline, and in Lucia, Brighoni and Castle were thoroughly excellent in all they did, and received warm recognition. The new tenor, Staunton, is recognized as a clever artist. Mrs. Signin received an absolute ovation at each appearance. Miss Pauline Maurel was also very good, and her fine singing received many encores. Miss Roswald sang in soprano roles on the few "old nights," and is a fine singer and actress. On the 11th she appears as Serpentine. Next week, M. B. Leavitt's Operatic Burlesque co. will put in an appearance and remain two weeks.

Items: Berry Mitchell, the king of amateur actors, and a man of universal reputation in St. Louis, will lecture at the Opera House 12th. There will be a crowded house, floral offerings with pull back attachments, lean fruit and vegetable testimonials are promised. —D. H. Hopkins, for the Leavitt co., George Miller, for Campell's Galley Slave, and W. B. Turner, for Mrs. Scott-Siddons, are all in town. —The Snelbaker comb. had billed the town with \$200 worth of fine paper for their opening at the Comique on Sunday. The enterprising manager has secured the Apollo Theatre, a handsome little establishment on Fourth street, to fill out his St. Louis week. —It is rumored that Manager Snelbaker has secured a piece of property in this city and will build an elegant new variety theatre. —The Crystal Theatre, an entirely new and very pretty variety theatre of the minor grade, has been opened by George Fritsch. —On Wednesday night Mlle. Leon, a trapeze performer, had a fall and struck on her head, loosening several teeth and shaking her up badly, but not incurring her seriously. —Escher's Alhambra and the Globe Theatre are enjoying a very good run of business.

#### San Francisco.

Bush Street Theatre (Charles E. Locke, proprietor): Milton Nobles has closed a prosperous season of four weeks. His second play, called A Man of the People, is a counterpart almost of The Phoenix, and naturally took well with those who are partial to the comic drama. Mr. Nobles is gratified beyond his greatest expectations at the cordial treatment he has received from the press and public of San Francisco. Manager Locke informs me Mr. Nobles' share of the season will not be less than \$5,000. This is a pretty good sum for a dull season. On the 6th the co. play in Sacramento; Virginia City, 9th and 10th; Carson, 11th; Salt Lake, 12th; Cheyenne, 13th; Omaha, 14th; Des Moines, 15th; Cincinnati, 20th, one week; Chicago, 27th, one week. Robert McWade and Louise Halbee open for two weeks in the famous play of Rip Van Winkle, supported by Pope Cooke, Thomas Cassell, C. M. Foster, Louis Belmonte, Annie Adams, Percy Huntington and George Harris.

Baldwin's Theatre (Charles H. Goodwin, manager): The old melodrama which was so familiar years ago, as The Courier of Lyons, did not turn out as popular as was expected. It would be in its new dress and rechristened The Lyons Mail. Bad business induced a revival of Louis XI., Friday night, and the house showed an improvement with Mr. Sheridan's return to his legitimate sphere. All the actors seemed to appreciate the change as much as the audiences did. Lilly Edgington, a handsome debutant, essays Pauline, 6th, to the Claude of Mr. Sheridan, and as public expectation is on tip toe, the house bids fair to be crowded. If the verdict turns out in Miss Edgington's favor, she will, perhaps, join the co. at Baldwin's, for it is in vogue of handsome and talented ladies at this time. Much interest is awakened over Mr. Sheridan's ambition to be the first actor to give the San Francisco stage The Merchant of Venice in its entirety, and as such it receives its first presentation tomorrow night. Archie Gunther's new play of The Nilist Circle, is underlined to follow, but I am informed Mr. Sheridan decided to devote himself to Shakespearean plays for the balance of his season, which lasts three weeks yet.

Standard Theatre (Amory Sullivan, manager): John E. Owens' new and successful American comedy, The man from Catteraugus, ended its prosperous run Saturday night in order to secure the services of the

popular Irish comedian, Joseph Murphy, who was induced, at the last moment, to delay his eastward journey. Instead of presenting Dr. Callahan's new play from the French, called Bunker Abroad, as was intended to-night, Mr. Murphy will therefore begin a season of two weeks by giving Fred Marsden's new play, Shaun Kline, for the first time in San Francisco. Ida Aubrey, the fourteen year old Juliet, who appears Friday night, will repeat the performance Saturday afternoon. Fred Kyster has drilled the young lady for the part.

Tivoli Garden (Kieling Bros., proprietors): The new opera of The Pretty Persian is doing a splendid business and will run until the holidays, when Rossini's spectacular comic opera, Cinderella, will be brought out in grand style.

German Theatre (Mme. Otellie Goeze, manager): Mme. Marie Wolf made her third appearance before a large audience on the 5th and won fresh honors in the role of Marie Anne, in Das Weib aus dem Volke (The Woman of the People). Herr Kadelburg, the handsome young leading man, played Bertrand in fine form. Franklin Lindemann was pleasing as the Countess. Donna Dianna, a fine drama, is the bill for next Sunday.

Adelphi Theatre (Ned Buckley, proprietor): The new star, C. W. Barry in his sensation play, Escaped from Sing Sing, has crowded the house every night for two weeks. Ida May, Mollie Williams, Charles H. Mortagne and Charles Reed furnish the principal support. Mr. Barry's record sensation called Broken Fetters, is the attraction for this week, with the addition of the usual variety olio. Mr. Barry returns East immediately after the close of next week.

Bella Union Theatre: This house will be reopened the 11th with a specialty comb. from the East, under the management of Harry Montague, author, comedian and composer. The Duncan Sisters, Alice Dashed and J. Arthur Doty, a female impersonator, are mentioned among the new people.

Items: Manager Maguire has telegraphed to Mr. Goodwin, his agent, to secure the California theatre for the holidays as he has a strong attraction in his mind's eye. —Nellie Callahan has entrusted her future to the managerial guidance of John T. Ford, of Baltimore, and will start East Thursday week to arrange for the Southern Circuit. —It is estimated that 50,000 people have witnessed H. M. S. Pinfold at the Saturday and Sunday performances at Woodward's Gardens in the last three weeks. —It is said here that Maguire and Morse intend to defy popular opinion in New York and produce The Passion Play without the assistance of Abbey. —Louis Thormier's benefit concert at Platt's Hall, suffered seriously in consequence of the prevailing rain storm. —Milton Nobles made a handsome present to the stage hands of the Bush street theatre at the close of his engagement. The success of Mr. Nobles is dead gone on Eastern combs, providing they are good. —The papers here give preference to The Mirror in clipping Eastern dramatic intelligence of any importance. The Chronicle is a great admirer of The Mirror, but sometimes forgets to credit the material taken from it.

#### Alabama.

##### MOBILE.

Mobile Theatre (T. C. De Leon, manager): Abbey's Humpty Dumpty, 6th, to a large house. Booked: Herne's Hearts of Oak, 10th and 11th; Hazel Kirke, 13th and 14th.

#### Connecticut.

##### HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): Mahan's Comic Opera co. gave Buccaccio to moderate business only on the 6th and 7th. The Tourists on the 8th had a large audience, and gave great satisfaction. Burdette, the Hawkeye man, lectured 10th. John T. Hinds announced for the 11th, cancelled; Duprez & Benedict Minstrels, 15th and 16th; Soldene Opera co. in Mme. Angot's Daughter and Naval Cadets.

New National Theatre (J. K. Newton, manager): Business light, co. fine. The Fieldings bearing off the honors. Departures: Gibson & Burney, and Ada Burnett to Philadelphia; Lone Sisters and Frank B. Carr to Albany; the Fieldings to Newark. New people: Four Comets, Hawley, Manning & Cooper Bros., Avery & Larue, the Monisseys & Della Turner.

Items: Joe Emmett, cancelled, 10th, at Opera House, as he was "indisposed."

##### NEW HAVEN.

Carl's Opera House (P. Carl, proprietor): Coming: Cloud and Sunshine, an Irish drama, 13th, 14th and 15th; Fred Paulding in Handel, 17th; Lawrence Barrett in Merchant of Venice, and David Garrick, 18th; Sarah Bernhardt in Camille, 20th.

New Haven Opera House (Near & Clark, managers): Georgia Cayman, select readings, 15th; J. B. Stodley in Monte Cristo, 16th. Soldene Opera co. in La Fille de Madame Angot.

Grand Opera House (Clark Peck, proprietor): The Tourists gave a first class show to a crowded house, 7th; Red Riding Hood, fair show to poor house, 9th.

##### DANBURY.

Opera House (J. S. Taylor, manager): Smith and Mestayer's Tourists on the 6th to a packed house. Skiff and Gaylord's Minstrels, 7th; business poor. Booked: Jane Combs, 27th; Neil Burgess Widow Bedott, 29th.

##### WATERBURY.

City Hall: Lawrence Barrett in Merchant of Venice and David Garrick, 8th, to a packed house. Irving Hall: Joseph Johnston's Variety co. to a good house, 8th.

#### Colorado.

##### DENVER.

Blandowski's Academy (Blandowski & Pierce, managers): The Standard Club on the 23, gave The Loan of a Lover to a fair sized audience. Jerry Crowell gave Rip Van Winkle on 24, and matinee 4th. The Academy closed with this performance and will be reconstructed into a business house.

Palace Theatre (Ed Chase, proprietor): The new faces this week are the Mirand Sisters in trapeze specialties, and Ida Farren, a large artiste. The ordinary olio with Beauty Unfaded as the sensation, is the programme. Mr. Chase is about making a contract to have another story added to his theatre.

Items: Mrs. Blandowski, the estimable wife of the Academy manager, died on the 23. —Cremora Park will be open to the public next week. —Mark Thell is again in the city negotiating with several leading attractions for the near future. —The Mirror is becoming more popular every day in Denver.

##### LEADVILLE.

Grand Central Theatre (William Nuttle, manager): Is doing a very fair business with the Two Orphans.

Items: Montaldo's Variety closed on the

14th. The variety business does not prove very remunerative here. —Nothing booked for Tabor Opera House.

#### District of Columbia.

##### WASHINGTON.

National Theatre (John W. Albough, manager): Lotta, as Little Nell and The Marchioness, all last week. F. S. Chaufron, as Kit, this week. Mrs. Chaufron appears at the matinees in Parted and East Lynne. Kierly's Around the World in Eighty Days, 20th.

Ford's Opera House (John T. Ford, manager): J. B. Polk in A Gentleman from Nevada, did not draw very well last week. There are several very well acted parts in the piece including that of the star, C. B. Bishop, in Haverly's Widow Bedott, this week. George S. Knight 20th.

Lincoln Hall (Tratt & Son, managers): The Mendelssohn Quintette Club and Marie Nellum gave a good concert 6th. Nellum made a most favorable impression. The Palestine Arab Show 15th and 16th.

Theatre Comique (Jake Budd, manager): Mlle. Morlacchi, assisted by Alf McDowell, in The French Spy. The variety talent consists of Landis and Steele, Prof. and Mrs. Steen, the Budsworths and the Nelsons.

#### Delaware.

##### WILMINGTON.

Grand Opera House (Jesse R. Baylis, manager): Grand concert by Sternberg, Erich and Wilhelm, well rendered to a slim but cultivated house, 53. Frank S. Chaufron to good business. He was well supported, 4th. Booked: Leavitt's Special Burlesque Opera, 24th; Kate Thayer's Spanish Students, 29th.

#### Georgia.

##### AUGUSTA.

Opera House (N. K. Butler, manager): Ada Cavendish, 9th, in Soul of an Actress, to a good house.

##### COLEMBUS.

Springer Opera House (George J. Burrus, manager): Booked: Prune and Lavelle's Concert co. Jan. 29 and 31. Item: The Comets, booked for the 20th, cancelled their engagement, owing to slim business en route.

#### Iowa.

##### DAVENPORT.

Burtis' Opera House (Howard Burtis, proprietor): Gulick-Blaisdell attraction No. 4, Ronald Reed, in An Arabian Night, came 6th, to a fair house; show good. Emma Abbott co., was to appear 17th, but cancelled engagement.

Dohany's Opera House: Billed: Rivals Concert co., 9th; Oaken Hearts, 13th and 14th; C. L. Davis, 15th. Booked: Frank Mayo co., 20th; Omaha Glee Club, 22d; Dady's Arabian Night, 23d; Sprague's Uncle Tom's comb., 24th.

##### COUNCIL BLUFFS.

Union Hall (R. M. Wassilum, manager): C. L. Davis, 7th. Coming: 15th, 16th, Marzipan; 17th, Emma Abbott, in Opera; 25th, Counterfeit's Jan. 1, Abercrombie's Uncle Tom; 3d, Gulick-Blaisdell, Minstrel Congress.

##### DES MOINES.

Moore's Opera House (W. W. Moore, manager): Rivals Grand Concert co., Dec. 6th, to light house, but a well pleased audience and first class performance. Callender's Georgia Minstrels, 7th, to light business.

##### KEOKUK.

B. McCauley as Uncle Dan'l in A Messenger from Jarvis Section, 9th, played to a fair audience. Coming: Emma Abbott Opera co. on the 16th; Pirates of Penzance Jan. 4.

##### ILLINOIS.

##### SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Haverly's New Mastodon played 3d, to large house. Palmer's False Friend co. showed to a good house 4th. Barney Macauley played A Messenger from Jarvis Section to a light attendance, 7th. Sol Smith Russell and co. in Edgewood Folks to a good house, 8th. Frank Mayo plays Davy Crockett at the Opera House, 10th. Two Nights in Rome, 15th.

Adelphi Theatre (W. H. Laird, proprietor): Business continues good at this house. No arrivals or departures during week. Items: J. J. Sullivan and the manager of A False Friend co., spent Sunday, 5th, in this city.

##### BLOOMINGTON.

Opera House (Tillotson & Fell, managers): The Berger Family, 8th, to a fashionable audience; Frank Mayo to good house. Coming: Galley Slave, 20th; Little Concert co., 24th; Sol Smith Russell, 30th.

Durley Hall (George Smith, manager): Haverly's New Mastodon to a fair house, 14th; John A. Stevens, 6th, to a small house; Jay Rial's Humpty Dumpty, 9th, to a small house.

Items: Mlle. Maria Litta and Mr. John Skelton, comedians, residents of this city, are to have a grand benefit at the Opera House on the 24th, they are members of the Little Concert co., of which Henry L. Clayton, of Chicago, is manager. Messrs. Tillotson & Fell opened the New Opera House at Lexington, Ill., on the 9th, with Miles Juveniles, to a big house. This house was built by the Oddfellows, and is very fine.

##### PEORIA.

Rouse's Opera House (F. E. Roper, manager): Sol Smith Russell in Edgewood Folks, 6th. The co. will play here again on the 20th. John A. Stevens in Unknown on the 7th; Frank Mayo in Davy Crockett, 8th; B. Macauley plays in Peoria 10th, and 11th in A Messenger from Jarvis Section; Emma Abbott, 13th and 14th.

Items: F. E. Roper, the manager of the Opera Hall, says that the present season is a most successful one.

##### ALTON.

Mercantile Hall (Lewis & Dredrick, managers): Snelbaker's Majesty co. played here on the 11th to large house. The Clipper quartette was applauded. Maggie Cline rendered several songs acceptably. Coming: West End quartette of St. Louis, assisted by local talent, 16th; Brock's Georgia Minstrels, 17th.

##### LINCOLN.

Gillet's Opera House (Riley Denning, manager): Haverly's Minstrels to fair house, 7th, as fine talent giving refined minstrelsy and specialties good. John A. Stevens in Unknown, 9th. Booked: Jay Rial's Humpty Dumpty, 14th.

##### QUINCY.

Opera House (Dr. P. A. Marks, manager): Gulick and Blaisdell's Attraction No. 4, An Arabian Night, was produced on the 3d to good house. Sol Smith Russell and co. in

Edgewood Folks to a fair and appreciative audience 9th. The co. is a good one and gives entire satisfaction. Bookings: Frank Mayo, 11th; Maud Granger, 14th; Rial's Humpty Dumpty, 15th; Mrs. Scott Siddons, 20th.

#### PARIS.

Opera House (L. A. G. Shost, manager): Chas. L. Howard's Mrs. Joshua Whitcomb comb. to fair house, 8th. Booked: Little Concert co., 16th; Nip & Tuck, 23d; Jay Rial's Humpty Dumpty co., 30th; Billy Arlington's Minstrels, Jan. 15th.

Item: Edward H. Thayer, the gentlemanly contracting agent for Fred Wren's Comedians, is in the city negotiating for dates.

#### DANVILLE.

Lincoln Opera House (Leslie Davis, manager): Nothing this week. Booked: Matrimonies, 22d; Mrs. Scott Siddons, 23d; Sol Smith Russell, 31st.

Long's Gaiety (Harry De Lave, manager): Departures 10th: Sam Lang, Dollie Sharp, Carlotta Pearl, Lottie Richmond. Coming 13th: Sheridan Bros., Ada Adair, Prof. Loomis (with trained dogs), and Miss Garland.

#### ROCKFORD.

Brown's Hall (Dr. J. P. Norman, manager): The Bergers were here 1st and gave a fair performance to good house.

Item: The capital stock of the Rockford Opera House Association (\$20,000) has been all subscribed, and plans have been submitted to the committee by the best architects of this city, and work will be pushed forward as soon as possible.

#### DANVILLE.

Opera House (Frank C. Angle, manager): Mme. Rentz Female Minstrels 11th, to packed house. Coming: Kate Thayer and Spanish Students, 14th; Charlotte Thompson, 18th; Sandford's Humpty Dumpty co., 22d; Helen Potter, Jan. 1.

#### SANDWICH.

Opera House: The Herbert Constellation played to fair business this week. 11th Henry's Minstrels on the 14th.

#### ROCK ISLAND.

Harper's Theatre (Benjamin Harper, proprietor): Frank Mayo, as Davy Crockett 7th, to a good house.

#### ATLANTA.

Opera House (Corbet & Watson, managers): Booked: The Emma Abbott Opera co. 25th.

#### INDIANA.

##### INDIANAPOLIS.

English Opera House (Will E. English, manager): Wren's New York Uncle Tom's Cabin comb. opened to a large house on the 6th. The entire engagement was a continued series of paying houses. The old drama was superbly set. The co. was to close on the 8th, but owing to the failure of the Lingard Burlesque co. Uncle Tom held the boards the balance of the week. Booked: 13th and 14th, Barlow, Wilson P. and W. Minstrels; 14th, 16th, 17th and 18th, The Corneen Merrie Makers.

Dickson's Grand Opera House (J. B. and G. A. Dickson, managers): Mrs. Scott-Siddons co. in As You Like It, School for Scandal and Romeo and Juliet, to small business, 6th, 7th and 8th. The Honeycomb was given as the closing piece, and in this Mrs. Siddons displayed a marked power. Booked: Pirates of Penzance, 13th, 14th and 15th; Frogs, by N. Y. Criterion Comedy co., 16th, 17th and 18th.

Clark Theatre (J. B. and G. A. Dickson, managers): The Galley Slave, 8th, 9th, 10th and 11th, to good business. Booked: Miles Juvenile Opera co., 16th, 17th and 18th.

Gilmore's Zoo Theatre (Will Turner, manager): During the past week crowded houses have been the rule. The present week will bring out Will Turner's conception of Uncle Tom's Cabin; a rich burlesque is promised.

Academy of Music (Fred Felton, manager): This house closed on the 11th. Mr. Come lost heavily on the enterprise, but owing to the severe cut in rates at the legitimate halls, it will hereafter remain closed to the variety, and only be used when dramas are on the tapis of a variety cast.



opened on the 20th, by R. J. Smith & Co., of Indianapolis. Ed Christie will assume the management. The name will be changed to The Bijou.

#### WARREN.

Opera House (A. H. Benham, manager): Morton & Homer's Big Four Minstrels came 9th, and presented an excellent bill. Heywood's Mastedon Scramblers appeared 10th, to very poor business. Coming: Boston Ideal Uncle Tom party, 15th; Agnes Wallace Villa co., 21st; Philip Phillips, the Singing Pilgrim, 22d.

Items: The Adele Paine co. booked for 6th and 7th, failed to appear. It is rumored that the party has gone to pieces.—The Townsend family opened the new Opera House at North Manchester, Ind., 6th, and continued through the week to large business.

#### LOGANSPORT.

Dolan's Opera House (George W. Fender, manager): Morton and Homer's Big Four, 8th, to good business.

Items: The Big Four were strengthened by the Magedonians Four at Indianapolis—Kelly, Gibbs, Lyons and Leary.—Seven members of the E. M. Crane Comedy co. are in town and expect to remain here about two weeks or until they can reorganize.

#### ANDERSON.

Union Hall (C. K. McCollough, manager): Anthony and Ellis, 19th, to an overflowing house. It was a fine entertainment. F. G. White, 15th and 16th.

Items: Col. J. H. Rice, of the Agnes Wallace Villa co., passed through our city 11th en route for Marion.

#### LAUREL.

Grand Opera House (F. E. D. McGindley, manager): Leg Four Minstrels, 7th, to fair house. Mrs. Scott Siddons, in the double bill of King Rene's Daughter and Honey Moon, 9th, to a fair, but fashionable audience. Two Nights in Rome, 10th; Pirates of Penzance, 21th.

#### ROCKFORD.

Opera House (D. T. McNeil, manager): The Jolly Pathfinders appeared 1st, in Scraps to fair house, giving a splendid entertainment. Anthony and Ellis co. will appear 11th, in The Blue Tom's Cabin, with Kate Partington as Peggy.

#### BRIDGEVILLE.

Turner's Hall (Abe Turner, manager): F. G. White's comb., in Helen Hall, 14th, to a fair house. Mrs. Joshua Whitecomb co., 6th, to a large house; a poor performance.

#### PORT.

Bradley's Opera Hall: Heywood's Bros., Minstrels, 11th, to a good house. Show very poor.

#### RICHMOND.

This week has been bare of events.

#### KANSAS.

#### LEAVENWORTH.

New Opera House: Snellaker's Majestic Comedy played here 6th to big business. Troupe very good. McKnight's Fairy Opera, Nala Queen, opened here 10th for five nights and Saturday matinee to immense business. Coming: Sol Smith Russell in Edgewood Folks, 15th; Frank Mayo in Day Crockett, 16th; Gulick and Blaisdell's An Arabian Night, 18th.

Old Opera House: Coming: Cotton and Forbes' comb., 15th and 16th.

German Theatre: The Muehlen and his band was played 5th to fair business. The co. is very good. Preciosa is underlined for the 11th.

#### Kentucky.

#### LOUISVILLE.

Mumfry's Theatre (John T. Macaulay, manager): The Gilded Slave was presented for the first time in this city on the 6th, 7th and 8th, to small business, although the play was well acted. Collier's Banker's Daughter came 10th, and filled out the remainder of the week to good business. There were several new faces in the cast. Mr. Bangs as John Strebellow made many friends during the engagement. Signor Majorini as the French Count displayed his abilities in an admirable manner. Mr. F. Schrag as Balgobbe deserves great praise. The leading female characters were assumed by Anna Boyle, Mrs. Charles Walcott and Little Fancher Campbell. Miss Boyle is a favorite in his city. Mrs. Walcott was as pleasing as ever, while Miss Campbell displayed great ability for one so young. The piece was acted in fine style. Booked: John T. Raymond, 10th and week; Pirates of Penzance, 20th and week.

Opera House (Brooks & Dickson, lessees): Neil Burgess' Widow Bedott, opened 6th for three nights and played to light business. Mr. Burgess as the Widow and Mr. Stoddard as the Elder made a good impression; the balance of the co. was composed of light material. Booked: The Criterion Comedy co., 10th, 11th and 12th; Strakosch-Hess Opera co., 23d, 24th and 25th and matinee.

Masonic Temple (B. F. Hodges, manager): Harry Miner's Fat Rooney co. played 10th, 11th and matinee to good business; the co. is made up of good people, who give an excellent variety entertainment.

Knickerbocker Theatre (Nellis Borden, proprietor): This house is doing a splendid business and gives good shows. Arrivals for 13th are Fred, Will and Addie O'Brien, Tom and Clara Maxwell, Daisy Norwood, Claret Sisters, Hines and Blossom and Daisy Remington, Retained: Mason and Sully.

Metropolitan Theatre (William Judah, owner): There is nothing new relative to the opening of this house. The chances are that it will remain closed the balance of the season. There is money here for a good variety manager, as this house has always been a paying investment.

Items: Our managers are making large preparations for the holidays.—Kate Rooney is lying dangerously ill at her hotel.—The Minner circulation is on the increase in this city.

#### OWENSBORO.

Grand Opera House (A. Hill & Co., proprietors): Katie Putnam, supported by an excellent co., appeared 6th and 7th, presenting Lena, the Madcap, and Two Babes of the Wood, to large and appreciative audiences. Coming: Big Four Minstrels, 20th.

#### LEXINGTON.

Opera House (R. B. Marsh, manager): Ned Burgess, 10th and 11th, to handsome business in Widow and Elder. This was his first appearance here, and he leaves a prime favorite.

#### MAINE.

#### PORTLAND.

New Portland Theatre: Three performances of Deacon Crankent comb., to large and delighted audiences, 10th and 11th. It has proved one of the most successful engagements of the season. Booked: 15th and 16th, the Harrisons in Photos; 17th and 18th; Mahon's Comic Opera co. in Von Suppe's Boheccio.

City Hall: Closed this week. Booked: 21st, French's illustrated lecture on India.

Item: Prof. Sancier, the celebrated French

pianist, will give a matinee recital 14th, at Rossini Hall.

#### BIDDEFORD.

City Hall (John Garside, manager): The Harrisons in the Photos, 10th.

#### Massachusetts.

#### WORCESTER.

Music Hall (R. M. Reynolds, manager): Soldene Opera co. rendered La Fille de Mme. Angot, 7th, to a poor house. Lawrence Barrett and co., 9th, in the Merchant of Venice and David Garrick to a large house. Mahon's Comic Opera co., in Boheccio, 10th and 11th, gave a very good entertainment to a small audience. Booked: Smith and Mestayer's Tourists, under Thayer, Smith and Moulton, 15th; Willie Edouin's Sparks comb., under same management, 15th.

#### SPRINGFIELD.

Opera House (W. C. Lenoir, manager): Soldene Opera co., 6th, to fair business. Kate Claxton, 6th, to good business. The troupe supporting the star was very fine. Mahon's Opera co. in Boheccio, 9th, to fair business. The chorus was especially good. Booked: Willie Edouin's Sparks, 15th; Tourists, 11th; Lawrence Barrett, 15th; Thayer Smith and Moulton have the house for 22nd, Ben Maginley's comb., 23d; Willie Edouin's Sparks, 25th; Leavitt's Specialty comb., 26th; Buffalo Bill, 30th.

#### LOWELL.

Music Hall (Emory & Simons, lessees): Joseph H. Keene and Kate D. Pell, in Rip Van Winkle and Oliver Twist, 8th and 9th, to poor business. Dan Shelby's Constable Hook comb., 10th and 11th. A good play and co. to empty benches. J. H. Studley in Monte Christo, 15th and 16th. Lawrence Barrett, 15th. Willie Edouin, 18th.

Mechanics' Hall: Remy's Concert co. to a small but appreciative audience on the 6th.

#### LYNN.

Music Hall (George W. Heath, manager): Dan Shelby's Constable Hook comb., came the 9th, to a small house, but gave an excellent performance. Smith and Mestayer's Tourists in a Pullman Car on the 11th, to a good house.

Theatre Comique: The Boyston Museum co. came the 6th, and played the whole week to good business.

Item: It is reported here that Dan Shelby is to sever his connection with the Constable Hook comb.

#### SALEM.

Mechanics' Hall: Deacon Crankent comb., on the 7th, to a good house. As this was their one hundredth performance, satiric programmes were used. Constable Hook comb., on the 8th, to a small house, but gave satisfaction. Laura Dainty gave select readings the 9th. Booked: Photos, by the Harrisons, the 20th.

#### TAUNTON.

Music Hall (White Bros., proprietors): J. B. Studley and co. in Dumas' play, Monte Cristo, 10th, to a small house. The co. is a good one.

#### FITCHBURG.

Nothing the past week. Booked: Harrisons' Photos, 20th.

#### MICHIGAN.

#### DETROIT.

Whitney's Grand Opera House: The Corinne co., under management of C. D. Hess, gave their musical entertainment of Magic Slipper to delighted audiences the first two evenings and Wednesday matinee of the past week. The music was well sung, the principal parts acted with a spirit and carefulness hardly to be expected from such young people, and the chorus was well balanced and gave splendid support. Taken altogether, it was a most delightful entertainment. Wednesday night, Denman Thompson began a four nights' engagement as Joshua Whitecomb, to a good house. As luck would have it, the co. missed the train at Chillicothe, and Mr. Thompson telegraphed Manager Whitney that it would be impossible for him to be on hand to open. But our enterprising manager thought not so, and immediately engaged the Fontaine engine at Toledo to take a car to Chillicothe. This week, the Rionda Concert co. on the 10th, followed by Minnie Palmer's Gaiety co. three nights.

Opera House: The Knights in Otto, with good success artistically, but rather poor financially. For the last two nights, and Saturday matinee, the Boston Ideal co. sang Fatintza and Chimes of Normandy. Such a brilliant gathering of fashion and culture as welcomed the Ideals does not occur four times a season. The performances were simply perfection. This week, Herman all the week.

Item: The auction sale of Music Hall boxes for the Detroit Musical Society. Concerts, took place on Saturday morning. The prices of the boxes are fixed at \$10 for the season. C. R. Mabley got first choice for \$25, James McMillan second choice for \$12, and Elliott T. Slocum third choice for \$15. The total amount realized from the sale was \$302.

#### GRAND RAPIDS.

Powers' Opera House (William H. Powers, manager): Clifton Hall's Strategists played to poor business 3d and 4th. The co. includes some excellent people. Herrmann appeared 9th before a small but very enthusiastic audience, 10th, Salsbury's Troubadours presented their popular Brook before a large audience. The co. is as good as ever, and gave an exceedingly fine entertainment. Booked: 16th, 17th and 18th, Hough's co. in Forsaken; 23d, 24th, and 25th, Stevens' Uncle Tom co.

#### RAY CITY.

Westover Opera House (Clay & Buckley, managers): Salsbury's Troubadours appeared 7th, in Patchwork. They had a large house, but the entertainment gave small satisfaction. The next attraction will be Harry Weber's comb. in Nip and Tuck 23d, 24th and Christmas matinee, followed holiday week by Powers' Comedy co., Clifton Hall's Strategists, Two Nights in Rome and C. L. Graves.

#### KALAMAZOO.

Union Hall (W. R. S. Lenoir, manager): Frank Mayo in Van the Virginian, 4th. Nothing ahead for some time.

#### JACKSON.

Opera House (George W. Stevenson, manager): Mr. and Mrs. A. O. Miller in Forsaken, to fair houses.

#### Missouri.

#### SEALIA.

Smith's Opera House (George T. Brown & Co., managers): Snellaker's Majestic Consolidation performed 9th, to large audience. The performance was meritorious and well received throughout. Booked: Sol Smith Russell in Edgewood Folks, 11th; Sprague's Georgia Minstrels, 15th; John Dillon, 16th and 17th.

#### ST. JOSEPH.

Tootle's Opera House (C. P. Craig, manager): Booked: Sol Smith Russell, Edgewood Folks, 10th; Frank Mayo 13th; Rivals

Concert co., 10th; Gulick and Blaisdell's An Arabian Night, 16th; Forbes and Ben Cotton Dramatic co., 18th and 20th; Rena Macder Variety co., 24th and 25th.

#### MINNESOTA.

Criterion Theatre (Bryton & Carver, managers): The Iron Mask 3d and 4th; Under the Gaslight 6th and 7th; Oliver Twist 8th and 9th. Cast in all good; played to fair houses. Next week, Colleen Bawn and Matrimony.

Items: Mr. and Mrs. Campbell have retired from the Criterion co. and gone East.—Phosa McAllister closes her connection with the co. on the 15th.

#### ST. PAUL.

Opera House (John A. Davidson, manager): Closed during past week. A grand concert was given on the 5th by Mrs. Frances Rice, lady artist, and Mrs. Carrie Ettenheimer, graduates from the Conservatory of Music at Leipzig, assisted by St. Paul favorites—Gilbert Davidson, Prof. Otto Schmidt, Bertha Rosenfeld and W. H. Bachelev.

#### New Hampshire.

#### PORTSMOUTH.

Music Hall (John O. Ayers, manager): Farban Family of Scottish Troubadours in a concert 5th, to a splendid audience; a splendid entertainment. Deacon Crankent co., 8th. Booked: A. C. Fletcher, of Boston, lectures on the Passion Play 12th; French and his Handso jugglers 28th.

Franklin Theatre (A. Stavers, manager): Booked: Harrisons' Photos co., 15th.

#### MANCHESTER.

Smith's Opera House (A. D. Stark, manager): Sir Randal Roberts, supported by Mrs. Thos. Barry and fair co., played A Celebrated Case 7th, to a good house. Lawrence Barrett will play The Merchant of Venice and David Garrick 11th.

Music Hall (M. P. Home, manager): Business has been good all the week and co. excellent. Booked: Mahon's Opera co. in Boheccio 16th, and the Harrisons in Photos 17th. John L. Stoddard will commence a course of illustrated lectures 23d.

#### CONCORD.

White's Opera House (H. Hobbs, manager): Dan Shelby's comb. in Constable Hook to fair house, 6th. Good dates are open for first class attractions.

#### New Jersey.

#### NEWARK.

Park Theatre: Rice Bijou Opera co. in Spectre Knight and Charity Begins at Home to medium houses, 9th, 10th and 11th. In Ethel, a new play by George F. McDonald. The piece is somewhat disappointed and raw, though it has some good features, but there was altogether too much variety business about it. The cast was in the main good. Notably so in the case of Ed. F. Sylvester who played an Irish water and a policeman very cleverly. Booked: 18th, Prince Methusalem; 20th and 21st, another new play called Clouds and Sunshine.

Grand Opera House: Booked: 20th and week, Rial and Draper's Uncle Tom's Cabin. Newark Opera House: 13th and week, Led Astray; 16th, Big Four and Lottie Winne, Helen and Hart. Business and show very good last week.

Mulberry Street Theatre: 13th and week, drama The Child Stealer, and variety.

Metropolitan: 13th and week, drama Bitter Cold, and variety.

#### TRENTON.

Taylor Opera House (John Taylor, manager): Cecil's Mysteries, 8th and 9th, to small audiences. Gus Williams and comb. delighted a fair audience, 13th. Coming: 25th, Leavitt's Gigantic Specialty co.; 27th, Jay Rial's Uncle Tom's Cabin co.; 31st, Child of the State comb.

Item: The management have at last decided to replace the parquet seats with opera chairs, a great improvement.

#### North Carolina.

#### CHARLOTTE.

Opera House (L. W. Sanders, manager): T. W. Keene as Richard III, 7th, to large and refined audience. Keene is good, but his support, with the exception of Miss Vaders, is very poor. Abbey's Humpty Dumpty to full house, 9th. Nothing booked until next year. A good attraction could do well here during the holidays.

#### Nebraska.

#### OMAHA.

Nothing at the theatre the past week, and nothing booked for a week to come.

#### New York.

#### SYRACUSE.

Wieting Opera House (Philip H. Leinen, manager): Willie Edouin's Sparks co. presented Dreams on the 6th and 7th, to fair houses. The Howards, in Uncle Tom's Cabin, on the 8th, with Mrs. G. C. Howard as Topsy, gave general satisfaction to a large house. Rice's Bijou Opera co. on the 9th. By them we were, for the first time, given an opportunity to witness opera di camera. However, Syracuseans are decidedly conservative, and the curtain rang up to a small house. The closing performance for the week was by Aldrich and Parsloe's My Partner co. on the 10th and 11th, who were fortunate as ever in being well patronized. Bookings: Hallock's French Opera co. 14th; Leavitt's Specialty comb. 16th; Nick Roberts Humpty Dumpty co. 15th.

Grand Opera House (Philip H. Leinen, manager): General Tom Thumb and suite, composed of the Fat Woman, Nova Scotia Midget, the Circassian Abino, Major Newell and Senor Giovanni, have been entertaining large audiences afternoons and evenings of last week. The co. is a highly meritorious one. Bookings: Robert G. Ingersoll 13th; Neil Burgess, Widow Bedott, 18th; Gilmore's Humpty Dumpty 25th.

Chase Music Hall (A. C. Chase, proprietor): This hall has been devoted to local concerts during the week. Booked: Candee Concert co., 13th.

Shakespeare Hall (S. Bastable, proprietor, F. C. Bernard, manager): We have at last a new variety hall. The Bernard Vaudeville co. is the attraction.

Items: Major Merrill, of the Tom Thumb comb., gave a fine exhibition of fancy skating at the rink—Maggie Clark, the fat woman, was born in Tully, N. Y., a little place near here.—Mr. Frank Sanger, of Edouin's Dreams, spoke a kindly word for The Mirror, and wishes to be remembered.—Mable Irene Smith Concert co. is the name of a local organization which played in Fulton, N. Y., a small town north of the city, last week. Poor business was done.—The Dramatic Institute Comedy co. are devastating small towns in our vicinity.—Minnie Palmer was in Albany and Rochester lately but skipped us.—Salsbury's Troubadours were also all around us but did not visit here.—Charles A. Davis, representative of Col. Ingersoll, is in the city.—H. R. Jacobs,

manager of Tom Thumb party, invited the children of the two orphan asylums to visit the Friday matinee.—The familiar phiz of Clarke Saldan loomed up in the Bijou orchestra. The Goblins must suffer without Clarke.—John J. Benitz, of the same co., is a very great favorite, and was well spoken of by the daily press.—Joseph Emmet will be here on Feb. 3.—Wesley Lyman, the child elefantist, goes to Chicago soon to play an engagement.—Theatricals booming.—Ed. Wickham, business manager of May Roberts' troupe, passed through here en route for Geneva, N. Y. He takes Jule Keene and Sallie Adams through the autumn circuit this month.—Hallock's French Opera co. are filling Salvini's dates, who has canceled until February.

#### ROCHESTER.

Grand Opera House (Joseph Gohay, manager): Minnie Palmer's Boarding School co., occupied this house the first three nights, and Wednesday matinee, last week, and did a fine business.—Jarrett's Cinderella co., 9th, 10th and 11th, to fair houses. The performance was a good one, especially the variety scene. Topsy and Moore in their acrobatic clown specialty brought down the house. Lizzie Simms, in her change dance, received great applause. Hallock's French Opera Troupe will appear, 13th; Salvini, who was billed to appear, having cancelled his engagement. Leavitt's Specialty co., 14th and 15th; Grave's Four Seasons co., 16th, 17th and 18th; Mystic Crew comb., 20th, 21st and 22d; Gus Williams and co., in our German Senator, 23d, 24th and 25th.

Corinthian Academy of Music (Arthur Luetclford, manager): F. C. Trust, business manager: Closed during the week ending 11th. Joseph K. Emmett, who was extensively billed to appear on the 6th, was taken "sick" in Buffalo, and engagement canceled. 13th, 14th, 15th and 16th, Louis Aldrich, Charles Parsloe and co., in My Partner. Our Gentlemen Friends co., 17th and 18th. Christmas week we are to have, J. M. Hill's All the Rage co.

Washington Hall (Michael Elton, proprietor): Tom Thumb and co., 13th, two weeks.

Items: Minnie Palmer is soon to make her appearance in a new play of the Fanchon order, entitled Pigeon, written expressly for her, by Howard Taylor, of San Francisco, Cal. It will be produced in Chicago, under the supervision of Mr. Taylor. Col. Hallock, of the French Opera co., wishes to be remembered to THE MIRROR people. Mr. Hallock says THE MIRROR is the paper of the profession.

#### ALBANY.

Leland Opera House (J. W. Albaugh, manager): M. B. Curtis and co. opened on the 8th and filled balance of week. They opened to a large house, and business continued good during the engagement. M. B. Curtis, for his impersonation of the hero, has received the approval of press and public. The support, with three or four exceptions, was not very strong. The manager of the co. informs me there will be some changes made in the cast during the coming week. The play, Saarl of Posen, is not without merit, and serves the purpose of introducing the star to good advantage. Hyer Sisters in Out of Bondage, 13th, 14th, 15th. Nick Roberts' co. open 17th for balance of week.

Martin Opera House (Col. Foote, manager): Remy's Concert co., 19th, to small but appreciative audience. The Tourists 16th, 17th and 18th.

Twiddle Opera House (William Appleton, Jr., manager): Kate Thayer Concert co., to small house, 7th. Our Gentlemen Friends 23d, 24th and 25th.

Wood's Novelty Theatre (Harry Wood, manager): Fair business during the past week.

Items: T. Wilmet Eckert, of the Tourists party, was a former resident of this city.—Eva Gardner, of this city, will make her debut at Twiddle Hall this month, as Pauline in The Lady of Lyons.

#### TRIO.

Griswold Opera House (S. M. Hickey, proprietor): Aldrich and Parsloe's My Partner co., 6th, 7th and 8th, to excellent business; Willie Edouin's Sparks co. in Dreams, 9th, 10th and 11th, to fair houses; Hallock's Opera Bouffe co. in La Fille du Tambour Major, 16th; Leavitt's Vaudeville and Specialty co., 17th and 18th.

Rand's Opera House (Gardiner Rand, proprietor): Gilmore's Humpty Dumpty troupe, 6th, to good houses; Kate Thayer's Concert co., to slim attendance, 8th; Skiff and Gaylord's Minstrels gave a good show to good houses, 11th.

Grand Central Theatre (P. Curley, manager): This week Yankee Robinson in the comedy, F. F. V. S.

Items: Salvini was booked for this week, but has postponed date.—Remy's Concert co. failed to appear; sickness said to be the reason.

#### UTICA.

Opera House (John Abercrombie, manager): Henry C. Jarrett's co. in Cinderella, 6th and 7th, to good houses; Willie Edouin's co. in Dreams on the 8th, to big house; Aldrich and Parsloe in My Partner, to big house, 9th; Gilmore and Minnie's Humpty Dumpty, to fair house, 11th; Hallock's French Opera Bouffe co., in La Fille du Tambour Major, 15th; Nick Roberts' Humpty Dumpty co., 16th; Archibald Forbes, 17th; Kate Claxton, 25th.

#### KINGSTON.

Sampson Opera House (Philip Sampson, manager): Skiff and Gaylord's Minstrels drew a large house 10th; show very good. The Fifth Avenue Comedy co. will perform here during the holidays.

Music Hall (Cornelius Burhans, manager): Booked: Big Four Minstrels, Feb. 22. Item: Wm. Freer, one of our local bill posters, is negotiating for a lease of Music Hall.

#### BATAVIA.

Opera House (John Dellinger, manager): Booked: George Holland and Our Gentlemen Friends, 15th.

Items: F. Spencer Fish, advertising agent of the Tom Thumb comb., was in town the 6th.—A couple of first-class attractions would strike a bonanza by securing the Opera House Christmas and New Year's nights; both dates are open.

#### OSWEGO.

Academy of Music (W. B. Phelps, manager): Mrs. G. C. Howard's Uncle Tom co. drew well, 7th. Gilmore's Humpty Dumpty Troupe, 18th.—Donald-Rummel Concert, 20th, and Kate Claxton, 23d.

Item: The Harmonia Society give a concert and masquerade early in January.

#### BORNEVILLE.

Shattuck Opera House (Dr. S. E. Shattuck, manager): Our Goblins came 6th, to a large and appreciative audience; 7th, Chapman's Dramatic co. in Woman's Faith to fair house; Our Gentlemen Friends 14th and 15th, instead of 11th as at first announced.

#### JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): W. H. Power's Galley Slave comb., 6th to large and well pleased audience;

Nick Roberts' Humpty Dumpty co., 9th, to good business. Coming: 16th, Rev. Henry Ward Beecher; 21st, Alice Oates; 24th, Jule Keene and Sallie Adams.

#### AUBURN.



# NEW YORK MIRROR

FOUNDED IN 1822 BY GEORGE P. MORRIS AND N. P. WILLIS.

THE ACCREDITED ORGAN OF THE THEATRICAL MANAGERS AND THE ONLY EXCLUSIVELY DRAMATIC NEWSPAPER IN AMERICA.

HARRISON GREY FISKE, EDITOR.

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NEW YORK, DECEMBER 18, 1890.

## Mirror Letter-List.

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Adrian, Rose  
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Belgarde, Adele  
Burgess, Nell (2)  
Barnes, W. D. (3)  
Belton, Clara  
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Brown, Mrs. Nellie  
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Belmont, Grace  
Brown, Tom  
Blythe, Helen  
Bassett, Chas.  
Calico, Myron  
Callahan, James A.  
Correll, Blanche  
Costello, James  
Clapham, Harry  
Carina, Mine  
Callender, Manager  
Cody, William F.  
Cavendish, Ada  
Clarke, Harry  
Church, Edw. A.  
Chambers, Augusta  
Conner, Cant.  
Cruvelli, Signor  
Curti, Carlo  
Campbell, Bartley  
Craig, C. G.  
Davenport, Fanny  
Dickinson, Anna  
Dalziel, D.  
Demerest, G. N.  
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De Kster, Helen  
Dobson, Frank  
Dunn, Julia E.  
Du Breuil, A. F.  
Dracy, H.  
Fiske, Mose  
Forbes, Archibald  
Farrell, Minnie  
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Granger, Willis  
Greaves, Estelle  
Garthwaite, Fannie  
Gayler, Frank C. (2)  
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Harrison, Alice  
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Horne, John F.  
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The New York Mirror has the Largest Dramatic Circulation in America.

THE NEW YORK MIRROR is on sale every Thursday noon at all the news stands in this city, and in out-of-town places as soon thereafter as can be reached by mail and express.

The Christmas Number of The Mirror.

Next Thursday (dated December 25) we shall publish a CHRISTMAS NUMBER OF THE MIRROR, containing, in addition to the usual departments, special articles written expressly for that issue by the following, among other, distinguished contributors:

CLARA MORRIS,  
FANNY DAVENPORT,  
SYDNEY COWELL,  
ANNIE WAKEMAN,  
ROBERTA NORWOOD,  
ETTA HENDERSON,  
MARY H. FISKE,  
MARION BOOTH,  
GEORGE VANDENHOFF,  
LOUIS ALDRICH,  
STEPHEN FISKE,  
TOWNSEND PERCY,  
GEORGE EDGAR MONTGOMERY,  
CHARLES H. PATTEE,  
SYDNEY ROSENFELD,  
OOFY GOOFT,  
ELLIOTT BARNES,  
THE USHER (H. G. F.),  
FALCONFEATHER.

The CHRISTMAS NUMBER will consist of Sixteen pages, printed upon extra quality toned paper expressly manufactured by John J. Murphy, and will be illustrated by HARRY OGDEN, the famous car-

toonist of Frank Leslie's, with a special design called "The Mirror of the Season." The Price of the CHRISTMAS NUMBER will be Ten Cents. It should be ordered at once from the Newsdealers, and by all Newsdealers through the American News Company, and applications for Advertising Space in the CHRISTMAS NUMBER should be made immediately at this office, No. 12 Union Square.

## Coming Events and Their Shadows.

Without any idea of reproaching our contemporaries, we note that many of them have reproduced the prediction of THE MIRROR that we are about to have a grand spectacular season. They do not give us the usual credit for the prediction; but, after all, that is a matter which concerns only the conscience of our editorial imitators. We are always glad—and, indeed, we know that it is our duty as the accredited organ of the profession—to furnish our contemporaries with ideas in regard to the theatres. So long as they take their opinions from THE MIRROR they are sure to be right, which is a very good thing for all concerned, the profession included. By general consent the spectacular revivals which we prophesied seem now to be postponed until close upon the New Year. The Kiralfy Brothers find that they cannot get The Black Venus ready in time to follow the Colored Carnival at Niblo's, and so there will be a slice of Humpty Dumpty interposed. Mr. Daly, too, is unwilling to disturb the popular run of Needles and Pins, and finds it cheaper to pay for extra fires for the Natch girls than to change his bill. The Guv'nor has taken a new lease of life at Wallack's, and although The School for Scandal and Forget-Me-Not are ready, their underlining has been withdrawn. Perhaps legal complications, now hanging like a cloud upon the horizon, may prevent the production of Forget-Me-Not, and hurry the new spectacle, The World, upon the stage; but it is too early to discuss this question.

Besides the spectacles, other novelties are foreshadowed. The new opera-bouffe, Olivette, which has made a decided success both at Paris and at the London Strand, is announced at two theatres. The Comly-Barton company advertise that they will produce it at the Bijou on Christmas Eve, James C. Duff advertises that he will bring it out at the Park Theatre at some indefinite time, probably at the end of Lawrence Barrett's engagement. But, as Mr. Barrett begins next Monday and will play at least a fortnight, this will give the Bijou a long start with Olivette. Mr. Duff has had this opera-bouffe in his possession for some time, and has great faith in it. Why he has not put it upon the stage before, even if he had to be satisfied with a matinee production, and to secure that precedence which generally means money in this country, is a managerial mystery. However, the struggle between the rival Olivettes will be interesting, and may be the company will win. The Fifth Avenue is to have opera also, when lovely Mary Anderson leaves us, but it will be grand English opera, with Strakosch as the manager. The negro singers and shouters will all go to Booth's for a revival of Uncle Tom's Cabin—the last resort of managers in a muddle. At Haverly's, after Hiawatha has had its days and nights, Babes in the Wood will be revived with extraordinary scenic and choral accessories.

There is no knowing how long The Banker's Daughter may run at the Union Square. It is so popular, so well acted, and so magnificently placed upon the stage, that the prestige of the London success of the same play may give it even a larger run than before. At any rate, Diane will be ready to replace it at a week's notice; but we hope that Manager Palmer will not christen D'Ennery's great play The Creole. That title has been issued before and is identified with an old-fashioned melodrama, revived, not long ago, at London.

Looking along the line of theatres, all uniformly prosperous, with gay colors flying and standards full high advancing, we are surprised to notice that the name of Manager Steele Mackaye has been dropped from the advertisement of the Madison Square. Whether intentional or accidental, this is a mistake. Manager Mackaye is identified by the public with the conception, erection, improvements, patented novelties, the play and the company of the Madison Square, and his is certainly a name to conjure with. If it be dropped intentionally, the houses will drop also. We confidently refer to the endorsement of the box-office upon this prediction. Hazel Kirke now approaches its anniversary performance, and there is no reason why, with proper management, it may not hold the stage for another year at least. New scenery has been provided for it, the cast is constantly varied, but due notice is not given to the public of these attractive alterations and improvements. When a play is nearly a year old it ought to be advertised as liberally as when it first began its success. The

management will recall our previous admonitions upon this point. Their five lines a day have now been increased to ten; but twenty would be more prudent and profitable. A change of bill will be the crucial test of the Madison Square, and it is sound policy to postpone as long as possible the difficult answer to the perplexing question, "What next?" Manager Henderson is grappling with that question at his Standard Theatre, where Matrimony has not "caught on," as we said it would not in our criticism last week. An elaborate preliminary announcement informs us that an Irish drama, called My Geraldine, is to be the next production. Bartley Campbell has already imitated Joaquin Miller in My Partner, D'Ennery in The Galley Slave, Augustin Daly in Fairfax, and Congreve in Matrimony, and there is no reasonable objection to his attempting to imitate Boucicault in My Geraldine. The only excuse for an imitation, however, is its success, and with the shadow of The O'Dowd, which Boucicault is now bringing over to obscure it, we do not entertain very much hope for the new Irish play, although Manager Henderson's card is very touching, and we are, as usual, open to correction at the first performance.

## Straightening Up Matters at Booth's Theatre.

It is Manager Abbey's own fault, as he will himself admit, that he found himself without an attraction to follow Bernhardt at Booth's Theatre. He was so engrossed with his rubbishy Passion Play, so determined to produce it, in spite of the tempest of opposition from press, pulpit and public, that when he was at last forced to withdraw the foolish production from rehearsal he had literally nothing to fill up its time. But THE MIRROR had kindly warned him, weeks beforehand, that the Passion Play could not be produced, and had earnestly urged him to get something ready to follow Bernhardt. He must have read this good advice; but, instead of obeying it, he resented it and tried to frighten us into approving the Passion Play by withdrawing his advertisement. Instead of being offended at such folly, THE MIRROR remained the true friend of Manager Abbey, as it is of all managers, and watched by his side until his fever was over, keeping a legal straight-waistcoat at hand in case of any dangerous paroxysms, but not obtruding it upon the sight of our patient. Under our tender care Manager Abbey soon grew well enough to withdraw the Passion Play; but then he had a relapse, took to his bed at the Brunswick, and seemed unable to devote himself to business.

Whether a manager be well or ill the affairs of a great theatre must be attended to or its doors must be closed. To close a theatre at the height of the season would be fatal. Other managers came to the assistance of Manager Abbey, thus heaping coals of fire upon his head in reply to his charge that they had instigated THE MIRROR against him. One of them suggested a play; another loaned him scenery; others let him have unemployed members of their companies. With this help, A Celebrated Case was put on the stage last week, with a very fine cast, including Miss Rose Wood, Mrs. Charles Poole, Mrs. J. J. Prior, Miss Du Sauld, Messrs. Harry Edwards, William Scallan, Louis Morrison and James O'Neill. But nothing would suit Manager Abbey except to star Mr. O'Neill, and to star him, too, in a part that Charles R. Thorne, Jr., and Charles Coghlan had played here in the stock. Instead of advertising the play properly, and giving especial prominence to the excellent company with which he had been supplied, Manager Abbey put out no posters, and contented himself with a brief advertisement in some of the papers, with an extra line for O'Neill. The public are quick to reciprocate any such slouchy management. "O, well," they argued, "if the manager does not care to have us come to his theatre we don't care to attend." The result was a deplorable week's business and the unfortunate crippling of Mr. O'Neill's ambition. Worse than this, the cast of The Legion of Honor at the Park was weakened in order to strengthen A Celebrated Case, and that also fell off in attractiveness. The leading actors who went to Booth's to help Manager Abbey out of his dilemma naturally feel aggrieved at the manner in which he kept their names out of the papers, and Mrs. Agnes Booth, Samuel Percy and the company at the Park are no less dissatisfied with the mismanagement that knocked the bottom out of The Legion of Honor just as it was beginning to float prosperously.

This week Manager Abbey presents Salvini at Booth's for four performances, closing the theatre on the other two nights and matinee. What he expects to gain by this singular policy is not very clear. Salvini cannot be expected to draw money enough in four nights to equal all he would draw added to the receipts of the abandoned nights. The expenses of the extra nights would only be for gas, printing and ushers. The rent has to be paid; the ticket office has to be

kept open just the same for four performances as for seven. The company are ready to play on the off nights. They are advertised as having two new plays ready—viz., a revised version of Daniel Rochat and an adaptation by L. R. Shewell, called A Debt of Honor. Perhaps Manager Abbey would not like to interfere with Manager Palmer, who has always been very kind to him, by playing Daniel Rochat; perhaps he dreads the inevitable comparisons with the Union Square version and company. But, still, A Debt of Honor remains. Why not produce it? Are not the ladies and gentlemen of the Salvini company good enough for New York? Most of them have already played here and have become popular. Is not Mr. Shewell's play good enough for New York? It is considered good enough for Boston, where the people generally know a good play. How absurd it is to say to the provincial audiences, "This company and these plays are all very well for you, on Salvini's off nights, but we did not venture to try them upon New Yorkers." Is it likely that the provincials will stand that sort of nonsense? They are now become accustomed to the best of everything, and will not feel flattered at being treated to plays and players not regarded by the manager as up to the New York standard. We are surprised that Manager Stetson should allow such a reflection to be passed upon his people simply to gratify the sulkiness of a disappointed man, who in effect says to New York, "You wouldn't have the Passion Play, and so I don't care what happens at my theatre." If Manager Abbey cannot afford to get up the scenery and properties for A Debt of Honor, Manager Stetson should put the play on the stage himself and give his Salvini company a chance to distinguish themselves. They, or the new play, might make a hit. Even though they might not draw crowds—which, indeed, could hardly be expected on Salvini's off nights—they would at least draw their salaries, advertise the piece, keep the theatre open, and take off that chill which one always feels in a shut-up house. We urge Manager Stetson to adopt this course next week; and, in the meantime, we beg to remind Manager Abbey that sitting in the sulks after a deserved defeat is not the sort of conduct that pleases the New York public, who expect a manager to take his punishment bravely, especially when it is thoroughly merited, and to exert himself heartily to regain their approbation.

Booth.—Marion Booth's face is seen on the first page of THE MIRROR this week. Like Rose Coghlan, she has had few opportunities thus far this season at Wallack's owing to the remarkable success of The Guv'nor. She has decided merit, which will obtain proper recognition when the management sees fit to cast her for parts worthy of her ability.

## PERSONAL.

WINTER.—Does William ever brush his hair?

WARD.—Miss Genevieve Ward sailed on the 11th for this country.

BANDMANN.—Herr Bandmann is not meeting with astonishing success in Australia.

ROGERS.—Miss Katherine Rogers is to become a teacher of elocution in this city.

MORTON.—George Morton goes out with Frederick Paulding to play leading juvenile parts.

HENDERSON.—Etta Henderson has written a poem for the holiday number of THE MIRROR.

NISSIDA.—The new opera is bright and pleasing. It will make a hit in English if properly produced.

MORRIS.—Clara Morris hasn't announced the title of the article she is preparing for next week's MIRROR.

BOOTH.—Marion Booth will tell in the Christmas MIRROR of an interesting episode in the career of Edwin Booth.

MONTGOMERY.—An article by Geo. Edgar Montgomery on Originality in the Drama will appear in next week's MIRROR.

NOLDES.—Milton Nobles telegraphed THE MIRROR from Salt Lake City that he played to over \$1,100 Monday night.

SOHLKE.—Augusta Sohlke, one of our best danseuses, is training fifty bright children for the Grand Infanta troupe.

ROGERS.—John R. Rogers, manager of Baker and Farron, arrived Monday from England by the Arizona.

PATTEE.—Our talented Boston representative, Charles H. Pattee, is preparing an article for the Christmas MIRROR.

PERCY.—Townsend Percy, of the Star, will have a stirring story of professional life taken from nature, in the Christmas MIRROR.

SALSBURY.—Salsbury's Troubadours played in Grand Rapids to \$745 the other night. The company is doing well everywhere.

LEAKE.—W. H. Leake, who supported Louise Pomeroy last season, made a successful appearance in Sydney last October.

LEVY.—Barrett Levy, a brother of the well-known comedian, died in Australia October 22. He was a violinist and leader.

ROSENFELD.—Sydney Rosenfeld has sold the right to his burlesque The Mystic Isle

to Rice. It will be done sometime during the season by the Surprise Party.

DAVENPORT.—The first article ever written by Fanny Davenport for the press will be published in next week's MIRROR.

COWELL.—Sydney Cowell, the bright little comedienne, will contribute a characteristic sketch to the holiday MIRROR.

NORWOOD.—Pretty Roberta Norwood, of the Union Square, has a charming sketch ready for the readers of next week's MIRROR.

WAKEMAN.—Annie Wakeman will preach a special Christmas sermon from Shakespeare in next week's issue of THE MIRROR.

KEENE.—Agnes Keene, a daughter of the tragedian, Thomas Keene, is to be married next week. She is traveling with her father.

STEWART.—Mr. A. A. Stewart, of Cincinnati, representing Sutcliffe & Co., arrived in town Monday. He will remain a week.

GOOFT.—Oofy Gooft (Gus Phillips) has written a charming dialect poem that will be presented in conjunction with his next week's "Dramp."

BLOODGOOD.—Harry Bloodgood is working hard with his Happy Thought company. Rehearsals have been in progress for the past fortnight.

USHER.—THE USHER is coming out of his department next week to give the readers of THE MIRROR the amusing story of a trip across the Atlantic.

ROSENFELD.—Sydney is going to give us in advance a gem of his Mystic Isle, which he has just sold to Edward E. Rice, for publication in next week's MIRROR.

HENDERSON.—Agnes Henderson, who is engaged by Paulding to play the leading heavy parts, is an admirable actress, widely known in the South.

JEWETT.—Sarah Jewett is not in the cast of Mr. Palmer's new piece, The Creole. During the run of this play she announces her intention of accepting a few star engagements.

HAROLD.—Donald Harold is engaged by George Fawcett Rowe to play The MacTuddy in the Guv'nor, the Scotchman in England, and Ham in Little Emily.

MASSETT.—Stephen Massett called at THE MIRROR office Monday. He is just back from England and Australia, and will shortly commence a tour with his entertainment.

ROTHE.—Charles Rothe, a veteran wig-maker known widely in the profession, died at Dorchester, Mass., 4th. He retired from business through ill-health several years ago.

DIANE.—Diane has been rechristened by Manager Palmer. It will be known as The Creole. There will be three ladies in the cast: Alice Harrison, Eleanor Carey and Mrs. Phillips.

MORDAUNT.—Miss Marion Mordaunt, who was seriously injured a few weeks since on the stage of the Theatre Comique, St. Louis, wants a bath in the shape of \$3,000 from the management.

LEWIS.—Catherine Lewis, who is under contract to C. R. Gardner for two years, has been placed by her manager in the Comly-Barton Lawn Tennis company, which she joins this week.

COLLIER.—It is gossiped that James Collier will undertake the active management of the Union Square theatre in conjunction with Sheridan Shook, when Manager Palmer moves up town.

BURNSIDE.—Jean Burnside played Hazel Kirke at the Madison Square last week in place of Jaffrey Lewis, who was indisposed. Miss Burnside was quite successful in the rôle.

WAKEMAN.—Annie Wakeman has been engaged by Robson and Craze for the balance of the season. She plays Alecia Robson's part in Sharps and Flats, and has the choice in Our Bachelor.

OATES.—Alice Oates has quite recovered from her recent severe attack of tonsillitis, contracted in New Orleans, and this week resumes her interrupted engagement with the Favorites.

TOOKER.—Miss Charlotte Louise, daughter of Commodore Joseph H. Tooker of Manager Abbey's staff, was married on the 8th to Mr. J. C. Sullivan, a naval paymaster. Dr. J. P. Newman performed the ceremony.

EN VOYAGE.—A private letter announces the fact that John Sluper Clarke was to have sailed for New York from London Nov. 30. Probably he is now on one of the overdue steamships that have been delayed by rough weather.

RIGL.—Emily Rigl was to have played Madame Laurent in Only A Farmer's Daughter this week in Williamsburg. She was taken suddenly ill, however, and Constance Hamblin replaced her satisfactorily Monday night.

BEATRIX.—The London Theatre copied from THE MIRROR one of the clever articles of our fashion contributor, "Beatrix." The New York Times republishes this article and credits it, not to THE MIRROR, but to the London Theatre. This is cool, even for December.

B. AND F.—Baker and Farron, the comedians, who have made a tour of the world during the past five years, playing in the Sandwich Islands, New Zealand, Australia, etc., etc., and during the past year in the British Islands, returned to America on the Arizona on Monday last. They will begin a tour of the States on the 24th, opening at Troy, in their new play, The Emigrants. Mr. John R. Rogers, who has so successfully managed them abroad, will attend to their business in this country.





The greatest dramatic event of the season took place Monday night at Booth's. It did not excite so much interest perhaps as the first appearance of Bernhardt did. There were not over 5,000 in the house, but there was a large audience that hung upon every word uttered by the foremost actor of modern times, Tomasi Salvini, as Othello. The audience that welcomed Bernhardt was vast but devoid of enthusiasm. That which saluted Salvini was, on the contrary, quite the reverse in both these respects. It was composed of the most cultured and artistic circles of this city, together with celebrated Italian residents come to pay tribute to the genius of their illustrious countryman. Signor Campanini was quite carried away by patriotism and an excess of emotion, becoming so excited at one time that he cast a number of bouquets at the feet of the tragedian, from the front of the upper box that he occupied with Madame. Just below him in the stage box was Manager A. M. Palmer, watching the performance with wrapt attention, George Fawcett Rowe just beside him, and Henry French's round face peeping out from behind Boucicault's curtains.

No fair-minded, unprejudiced critic can deny that Salvini is the greatest living actor. His power, his intelligence and his magnetism are unapproached. His genius burns like an electric light, before which the capabilities of all his contemporaries pale into insignificant tallow dips. An actor, who plays in an unfamiliar language, supported by a mediocre company surrounded with the most miserable of stage accessories that arouses the dormant passions of a phlegmatic American audience to a pitch of enthusiasm not seen more than once in a lifetime, is worthy of the greatest praise that the voice of the public and press is able to bestow. No pen can accurately describe or do justice to Salvini's acting. It is beyond the power of any one to properly portray in the vocabulary of any tongue. The only way to form a conception of its greatness is to see and enjoy it.

There is no Othello on the stage that can be spoken of in the same breath with Salvini's, and no doubt if there has ever been one on the stage that could equal it in point of grandeur and bold effect, Booth's performance of the part is that of a cold, correct and classical scholar; McCullough's is that of a crude, unpolished, uncouth man, devoid of the faintest glimmer of the unfathomable fire which we are pleased to term genius. But Salvini's Othello is a masterpiece of true nature. His conception of the character differs considerably from that which is sanctioned by tradition. He lends a lightness and a sweetness to the Moor's love for Desdemona in the earlier scenes of the tragedy to which we are unaccustomed. Many bits of delicate by-play and several bold innovations in the way of graphic action are introduced that are always pleasing even while they do not agree with our accepted ideas. To a certain extent the dignity and nobleness of Othello's character are impaired by these changes, but departures from custom, which are logically admirable, and which do not conflict with the general outlines of a role, are by no means objectionable. Salvini's alterations are not radical and therefore they do not affect the stickler for traditions unpleasantly.

The first point at which Salvini enthused the people was the delivery of his defence before the Senators. The beauty of his reading was here understood and appreciated by every person in the audience. In fact, throughout the entire performance the intonation of his voice, the completeness and magnificence of his gestures, the light and shade of his wonderful facial expression made his part as clear and intelligent to the audience as if it were spoken in the purest English. The scene with Iago in the third act, in which Othello's rage leads him to overthrow Iago, was terrible in its intensity. Salvini hurled Iago down upon the stage, his eyes flashed fire, his whole frame quivered, he seemed about to crush the prostrate form of his Ancient, when his passion fled, and in its place the noble grief of a grand love, which has been betrayed, appeared. The various conflicting emotions which are portrayed in the space of a moment at this point are wonderful, forming a grand dramatic study. It evoked a perfect uproar of enthusiasm that lasted many minutes. From this on to the close it was a literal triumph for Salvini. The murder of Desdemona was managed in a novel way. Othello seized her by the hair down the stage, dragged her to the back, and there shut out from view behind some curtains strangled her. When he emerged the fearful workings of his face was a sight truly appalling. Othello kills himself in a singularly realistic way. He cuts his throat with a semicircular dagger, falls instantly and expires.

The supporting company was principally remarkable for its inefficiency. L. R. Shewell, a capital actor in certain lines of business, was out of his element in Iago. He gave a rough and most unsatisfactory rendition of the role. Henry Crisp made a capital Cassio, W. F. Owens a poor Roderigo, and

T. M. Hunter the best Doge of Venice we have ever seen. Ellie Wilton was stiff and hard as Desdemona, but she wore several handsome dresses, which nowadays is considered a stop-gap for all artistic deficiencies. Marie Prescott played Emilia as she would have played Lady Macbeth. The plot arrangement worked admirably. After the first scene no incongruity was apparent, and the advantage of the method was at once recognized. Here and there the effect was slightly productive of amusement, but on the whole it was most satisfactory.

The stage setting was wretched. In the senate chamber the singular anachronism of lighting it by a modern gas chandelier was noticed. In the exterior scene before Othello's residence two kitchen chairs and a deal table were displayed. Fortunately Salvini's acting took attention away from the inherent weakness of the company and the disgracefully shabby manner in which the Booth's management mounted the play. Wednesday night Othello was repeated, Friday Hamlet will be done, and for Saturday night La Morte Civile, in which Salvini made an immense sensation in Philadelphia, is announced. The theatre is closed Tuesday and Thursday—a remarkable freak of mismanagement.

Mary Anderson appeared at the Fifth Avenue theatre Monday night, in Richard Lalor Shiel's dull five-act drama, Evadne. The audience was remarkable neither in numbers nor in enthusiasm—the latter being all bottled up in Booth's Theatre, where Salvini was electrifying a large house with his Othello. Miss Anderson has been absent from New York just two years, during which time she has been playing star engagements all over the country. In that space of time one would naturally look for great improvement; but very little was apparent Monday evening. When Miss Anderson first came to our city, fresh from the provinces, she created a considerable furore. It was generally admitted that she evinced ability to some extent, and possessed latent dramatic talent, which if properly developed would lead to splendid results. Upon these possibilities her friends and the public based great hopes as to what she might yet accomplish. Time sped by and another season she returned—this time with several parts added to her repertoire. The advance that had with reason been looked for by those interested in her career, had not been made, and consequently her engagement was not so successful as it might otherwise have been. In the interval of two years, which have elapsed since this last appearance in New York, reports of her industry, her perseverance in study, the rapid strides which she has been making toward the coveted goal of the leading tragedienne of our stage, have been waited to us by her immediate friends, business agents, and the out-of-town press. But the statements of friends are often made in an exuberance of interested feeling, business agents award reams of praise to anybody who will pay them for it, and the Muskegon critics' opinions must generally be taken with a very big grain of salt. Miss Anderson, Monday evening, did not justify by the work she performed the predictions of her admirers. She may have been industrious, but her energy has evidently not been directed in the proper channel. Her *gimmicks* and crudities have been intensified, her faults magnified, and the good points which were present when she first entered upon her artistic career, have become clouded and obscured. It is true that Evadne is an uninteresting part set in an uninteresting play. It is true that Richard Lalor Shiel wrote in a style that is not appreciated in these progressive days. It is also true that Miss Anderson's choice of an opening part was not precisely the wisest that might have been made, as she has many more attractive roles in her repertoire. It may be premature, therefore, to pass too harsh a judgment upon her abilities and progress before she shows her metal in a more agreeable play than Evadne, and so we will let her off with the hint that she must do better Thursday night in Ingomar, and the balance of the pieces to be done during her engagement, if she would meet the expectations of the practice and experience she has now gained give us just reason to expect. Her Evadne was a most dreary performance, that showed neither color, light nor shade. There were no bright spots that might here and there have illumined the rendition, and she permitted the few good opportunities that offered to slip by unheeded. The love scenes were deficient in ardency, the tragic scenes deficient in feeling, the tragic scenes deficient in grandeur. Miss Anderson has acquired a number of very bad mannerisms that do not add either to her attractiveness or her acting. The habit of repeating lines along with somebody else, and endeavoring by other improper means to divert attention from her fellow actors is most pernicious and should be avoided. Miss Anderson's dressing is not always in good taste; the material is rich, but the cut is unbecoming. For instance, in the third act, she wears a low necked robe of some black material trimmed with dark fur. Fur and low necks do not assimilate, especially when they are supposed to be worn in a country where fur—except the kingly ermine—is unknown.

Miss Leveik played Colonna. Mr. Leveik is a bad example of the old school of actors. If the spectator will take the trouble to close his eyes while this gentleman is speaking, it will require no stretch of the

imagination to conclude that he is listening to the baroque of a camp-meeting exhorter. Mr. Robert Downing is a young man who has had but little experience in the profession, and this may be his excuse for playing Lodovico as he did. Atkins Lawrence was head and shoulders above the other members of the company, in point of merit, as Vicentio, yet he did not give a thoroughly satisfactory rendering of the character. A brother of the tragedienne, Joseph Anderson, acted Spolatro. Laura Clancey as Olivia was pleasing. The company that Miss Anderson has gathered about her, generally speaking, is inferior even to the haphazard supporters of itinerant devotees of the legitimate drama. Thursday night Ingomar will be produced, and will hold the boards for the balance of the week. Miss Anderson has decided to play Ion during the last week of her engagement. Business has been good.

Nellie Holbrook's New York debut attracted a large and more than ordinarily fashionable audience on Monday night to the Windsor. Miss Holbrook has made quite a reputation as a reader. She is also known by her recent stump speeches, and at her first appearance in San Francisco she seemed at once to jump into popular favor. This young lady has a fine voice of excellent quality, her elocution is clear and well marked, and her stage presence is good; added to this, she plays with unusual intelligence. It is a misfortune, we think, that Miss Holbrook should have ventured to signalize her Eastern debut by playing Hamlet. This absolutely masculine character is not capable of proper presentation by a woman, however great or talented. We are, however, free to say that Miss Holbrook's Hamlet is eminently respectable compared with other female Hamlets we have seen. In her personation on Monday there was much grace, dignity and intelligence, but no subtlety. It was not the melancholy Dane that Shakespeare drew—the moody, self-reliant, revengeful, fitful Hamlet so familiar to old play-goers. No one would ridicule Miss Holbrook's Hamlet, but few would admire it. She showed conclusively how a satisfactory actor can be an unsatisfactory Hamlet. It is a peculiar character; many attempt to play it, but scarcely any succeed. A woman, however, must always fail in the character—there is to us no more unnatural dramatic exhibition than that of a woman strutting the stage, burlesquing her sex, by seeking to portray the devilish subtleties of Hamlet. If floral gifts, loud applause and repeated calls before the curtain could make the fame of an actress, Miss Holbrook might feel altogether satisfied at her reception at the Windsor. But no good friend of the actress, because of this reception, will dare counsel her to continue her personations of Hamlet. She can be declamatory enough, but Hamlet was metaphysical. He was opposed to ranting, and would not have tolerated the exuberant expenditure of force, indulged in by Miss Holbrook, in the tender lines of those beautiful soliloquies. Those delicate touches of sentiment which flashed occasionally athwart the distempered brain of Hamlet, tinged his life with melancholy, and prompting him to philosophic thought and utterance, are almost lost sight of by Miss Holbrook. We regret to observe the growing desire on the part of promising actresses to give male characterizations, and we hope that Miss Holbrook will be wise in time, and perfect herself in parts, suited at once to her sex and her ability. In her female personations she will no doubt make a lasting impression on the public, especially in emotional parts. Miss Holbrook's support on Monday was in the main, of the poorest description, though Miss Nellie Boyd was a rather pretty Ophelia, and Mr. Crane an unctuous first grave digger. It was a relief to the audience when Hamlet gave the King of Denmark his quietus—it ought to have been done sooner. East Lynne is announced for the remainder of the week.

The Gyn'or is drawing splendid houses to Wallack's, but the management intend to substitute Forget-Me-Not Saturday night. This on the face of it would seem a singular piece of policy. The removal of one of the greatest popular successes of the season to make way for a play, the success of which in this country cannot be foretold, is seemingly a bad stroke. But the real reason is that Genevieve Ward sailed last Saturday from England with the manuscript of Forget-Me-Not in her pocket, and as it is much better to produce a play first and have it enjoined possibly afterward, than to have its presentation prevented altogether in advance, Messrs. Wallack and Morse laid their heads together and concluded to put up the play Saturday. Miss Coghlan will play the leading part in which Miss Ward made a fine success abroad. She has had only this week to prepare for it, as the notification of the change was not sent her until Monday. This arrangement upsets the programme laid out for the coming two months, deferring the production of The World and School for Scandal. One thing is certain—that Forget-Me-Not cannot be stopped until the steamer, which is now conveying Miss Ward to our shore, arrives in port. When she reaches Quarantine and gets the papers containing the criticisms of the disputed play—won't she be hopping mad?

W. Elliott Barnes' emotional drama, Only A Farmer's Daughter, was played at the Novelty Theatre, Brooklyn, E. D., last Monday evening. Miss Emily Rigel was to have

appeared as Mme. Laurent, but on account of illness the part was assumed on short notice by Miss Constance Hamblin, who showed that she was fully equal to the requirements of the role, and acquitted herself to the entire satisfaction of the large audience. Miss Lillie Elardge as Justine, and Mr. George Jordan as Harold, acted admirably. W. Elliott Barnes, the author, gave a fine impersonation of the polished villain. The cast as a whole was strong, and included Mme. Ivan C. Michels, Ed Marble as Sammy Green was immense. Miss Lydia Yeamans as Nance and Miss Blanche Mortimer as Molly McCann did remarkably well. The play was a decided success, and undoubtedly will draw full houses during the week. This play, properly produced in New York would we think, have a long run.

This is the last week of the Legion of Honor which has enjoyed a prosperous run at the Park. Next Monday Lawrence Barrett will appear in Howell's play, Yorick's Love, supported by the company that is now traveling with him.—Lawn Tennis gives place shortly to Corinth, the opera comique, which three or four managers have got in hand. It is said to be pretty, and the libretto by Farnie particularly clever. It requires a chorus of forty people and the costumes, according to the designs sent out from England, are gorgeous. How will these exigencies be met at the little Bijou?—Matrimony has proved such a fizzle that the production of My Geraldine—a good title—has been hastened. It will be produced on Monday night with a strong cast.—The Colored Minstrels at Niblo's, finish Saturday night. They have done a good, but not large business. Next week Abbey's Humpty Dumpty with a lot of specialties, comes for the holidays. The company gave great satisfaction last season. It contains the best people in their special line of business, available. The pantomime will be followed by a grand production of The Black Venus, in which a whole menagerie procured especially for this piece, will be introduced.—Hiawatha was done by the Rice company Monday night at Haverly's. It has already received extensive notice in our columns. It will be followed by a reconstructed version of The Babes in the Wood.—The Nominee is jamming the Comique every night.—Tony Pastor offers an excellent bill this week, as do the San Francisco's.—The Banker's Daughter was produced at the Union Square, too late for a review this week. It will receive attention in our next issue.

#### THE USHER.



*Send him who can't! The ladies call him, sweet!—LOVE'S LABOR LOST.*

On Tuesday the Board of Aldermen passed an act requiring theatre-ticket speculators to procure an annual license. Fifty dollars is the price they have agreed upon. This is one step in the right direction. If they will only go further and annihilate these curbstone sharks altogether, they will receive the honest thanks of every theatre-goer in the city who has fallen prey to their devices. Legitimate speculating, such as that done by McBride, of the Union Square Hotel, is a good thing; but this selling of seats outside the doors of a theatre just before a performance, when the box-office displays the "standing room only" sign is an aggravating imposition. The managers seem lukewarm on the subject. Let our legislators, who have begun by this license act in the right way, take the matter in hand, and exterminate a crying nuisance.

Charles A. Davis Bob Ingersoll's manager, dropped in to see me the other day. He says that the story about the noted Infidel's offer to bet \$10,000 that the Passion Play would be produced and \$20,000 to back it up should legal difficulties be encountered, is a pure fabrication. It came directly from Manager Abbey's office to THE MIRROR, however, and if Col. Ingersoll wishes to know something about the manner in which it was brought to us, I would direct him for full information to Marcus Mayer. He was the authority for the statement.

Maude Granger has thus unbosomed herself to a St. Louis scribe: "Although dressing for the society drama is expensive, the cost has been greatly exaggerated. If an actress has good taste she can, by making new combinations of colors and style, make a few good dresses go a long way. Last season I wore in The Galley Slave a dress much admired, which was mainly composed of a garment which I wore in a long-forgotten play written by Mrs. Sheridan Shook, for my debut in New York some years ago. No one would imagine the vamping and revamping on that dress. It might tell an interesting story of ups and downs in the theatrical world." Quite true. If it's worn in Two Nights in Rome, it might also tell a queer little anecdote, like that retailed by George Morton who arrived in town a few days ago, of unpaid salaries, promises that have been as pie crusts, and a gaunt struggle to keep the organization together. It would emit

from its folds a smothered tale of delusive hopes held forth, like an *ignis fatuus*, to a band of trusting actors, and an account of the \$125 which was borrowed from a certain equally trusting manager in the West to reach the next town in order to fulfil a contract. Oh, that dress might tell a delightfully interesting story of theatrical "ups and downs" if it could speak. But it can't. So what's the use of saying so much about it?

In glancing over the Boston Times yesterday—one of the brightest and most attractive papers, by the way, on THE MIRROR's exchange list—I happened upon the following paragraph:

Mr. Charles H. Pattee, the well known lawyer and correspondent of the New York Mirror, will be married next week to a beautiful New York lady.

This was hardly the right thing of our clever Boston representative. He knows that THE MIRROR is always thirsting for choice bits of news just like this, and yet he allows a bright Hub contemporary to get ahead of us. An important event like this in our vast family of correspondents should not be permitted to pass in that sort of way. If he didn't think it necessary to ask THE MIRROR's consent, at least he might have acquainted us with his intentions.

Henry Bergh has paused in his arduous labor of looking after "the lower animals" and the weary work of writing his signature as President of the S. P. C. A. to certificates of membership and other documents, long enough to write a play. I would scarcely have thought that this spare, gaunt humanitarian, who is a confirmed deadhead at the theatres and an advocate of steam-flogging machinery, could have meditated—much less have put upon paper—anything of the kind. No matter how little the upper animals (popularly termed "men") may be able to appreciate or understand Bergh's theories about the brutes hereafter, and kindred pet hobbies which he rides with a fierceness and cruelty strange in the moving light of the S. P. C. A.—they know a good play when they see it, and if Mr. Bergh should unhappily produce his, the result might be lamentable. Mr. Bergh has no longer any right to lay claim to the title of philanthropist, now that he has invaded the domain of the dramatist.

Bergh is said to have a penchant for actresses, and there is nothing that he enjoys more than a quiet glass of champagne and a bit of quail, tete-a-tete with anybody who belongs to the profession. Can it be possible that he looks upon the ladies of the stage as "lower animals," too?

#### PROFESSIONAL DOINGS.

—Rosenfeld's romantic drama, Floriel, will shortly be produced by Fanny B. Hunt.

—George F. Robinson is playing the part of Juan Walters, the Mexican, in M'Lisa.

—Thomas Keene played one night in Columbia at the Opera House, last week, to \$739.

—Bartley Campbell's new play, My Geraldine, is to be presented at the Standard by a strong cast.

—Miss Annie Kingston played the Duke of York with McCullough in Richard III. Friday night week at the Fifth Avenue Theatre in a manner deserving of commendation. She is young and promising.

—Nixon's Uncle Tom's Cabin combination gave two performances at Paris, Illinois, Nov. 25 and 27, and then disbanded, the proprietor, J. Bernard, having left them, owing them, it is said, a month's salary all round.

—Haverly's United Mastodons are making a hit through the English provinces, his New Mastodons are securing crowded houses in the Western States, the Colossal Colored Carnival Singers are at Niblo's, and his Widow Bedott company are filling the theatres nightly all along the road.

—Frederick Paulding will play, as previously announced, at Haverly's Fifth Avenue Theatre one week, commencing January 10, 1881. The programme for the week includes the five leading plays of his repertoire: Hamlet, Bertuccio, Shylock, Claude Melnotte, and Raphael Salvani, in William Seymour's new play, The Silent Man.

—J. M. Stoddart & Co., of Philadelphia, have the exclusive authority from Messrs. Gilbert and Sullivan to publish the music of their Pirates of Penzance. It is a source of credit to this firm that they have respected authors' rights sufficiently to get their work in a legitimate way. Their example should emulate others to pursue a similar course.

—Fred Paulding's complete company includes Agnes Herndon, J. J. Prior, Alice Grey, Emma Lathrop, Hamilton Harris, Geo. Morton, Frank Little, Milton Rainford, Raymond Holmes, Frank Norcross, H. D. Gale, M. L. Lettingwell, John P. De Gez, L. M. Burton, William Batten, and H. J. Johnstone.

—The Roosevelt Opera company will appear at the Boston Theatre, Jan. 10, 1881, in the Masque of Pandora, to which Longfellow has supplied the libretto. The company is now nearly made up. Elaborate preparations have been made for the production, which it is said will be one of the finest spectacles presented to the public in some time.

—During eight performances of Kate Claxton at the Windsor recently there were in exact numbers 18,263 people in attendance. Mr. Murtha says that this is the largest number of people that have ever attended any theatre in this city in the same number of performances. The Windsor has attained a position in New York similar to the Britannia in London.

—With reasonable care actors make as old bones as other folk. Benjamin Webster is still vigorous at over 80, and Buckstone recently died at about the same age. Mordock, still living with us, is near that. Charles Mathews, lately dead, and the living John Gilbert count 70. So do Creswick and Barry Sullivan. Mrs. Keeley is 72. And those two admirable "old women" of our stage, Mrs. Marie Wilkins and Madame Michel are in the seventies.



# DRAMA IN THE STATES.

CONTINUED FROM FIFTH PAGE.

Concert co., 9th; Baird's New Orleans Minstrels, 10th; Warner's Ideal Baby Opera co., 11th.

## CHILLICOTHE.

Opera House: Collier's Banker's Daughter played 8th. The co. is one of the best that has visited us in years. Heart's Colored Minstrels have changed their date from 15th to 25th.

Masonic Hall (Philip Klein, manager): Denman Thompson as Joshua Whitehead, played 7th, to a large audience. All the stage some time in January.

## ZANESVILLE.

Black Music Hall: Rial and Draper's Uncle Tom's Cabin comed. closed a successful engagement on 10th. Criterion Comedy co., 15th, 11th, 15th.

Opera House: Collier's Banker's Daughter co. played to a fair audience, 7th. Oliver Doud Byron billed for 11th.

## WOOSTER.

Quincy Opera House (J. H. Carr, manager): Jarrett and Rice's Fun on the Bristol, 11th, to light house. Warner's Baby Opera co., Pinafore matinee and Fatmima, evening 13th, to good house. Amusement season just commenced here, and indications are that it will be unusually successful.

## PORTSMOUTH.

Opera House (John Wilhoim, proprietor): New Orleans Minstrels, 13th, to fair house. Booked: The Arabs, 23d; John T. Raymond, 21th.

Items: Negotiations are pending with the Banker's Daughter co. for early in January.

## SAVINGS.

Biemiller's Opera House (Wm. Stoffel, manager): Rionda Concert co., 9th, to a small but appreciative audience. Mammie Palmer's Boarding-School, 19th, to a large and well pleased audience. Power's Paragon co. 24th and 25th.

## TOLLEDO.

Wheeler's Opera House: Herrman, 6th and 8th, to small houses; Corinne and the Merrimakers, 9th, 10th and 11th, to fair houses. Billed: The Troubadours, 11th; Rionda Concert Troupe, 15th.

## RAVENNA.

Reed's Opera House (C. A. and G. P. Reed, managers): Col. J. Franklin Warner's Yankee Comedy co., 14th.

## Pennsylvania.

## PITTSBURGH.

Opera House (Jno. A. Ellis, manager): Fun on the Bristol closed a moderately successful week's business 14th. Mary Anderson and co. came 6th, and played the week to large business. N. C. Goodwin with his Frolics opened 15th, for the week. C. L. Davis, 20th.

Library Hall (W. W. Fullwood, manager): Charlotte Thompson and co. closed, 4th, a fair week's business. The Goumard Club in Statut Mater 6th, to good business. The Pirates warbled to large business 7th and 8th. Talmage and Anderson the Wizard filled up the balance of the week. One Hundred Wives comed. 13th, for the week. Salsbury's Troubadours 20th, one week, followed 20th by Denman Thompson in Joshua Whitehead.

Williams' Academy (H. W. Williams, manager): Show fair last week and attendance, as usual, good. This week Gilmore and Benton's Consolidated Shows.

Items: Harry Clark, late of the Thorn and Darwin party, which stranded in this city a few weeks ago, is now advance agent for the Almer Counterfeit party. Harry is one of the best advances in the business. Walter Standish, of this city, is organizing a co. with which to paralyze our country cousins. Walter's principal attraction will be a new comedy.—John B. Gough lectures at the Lyceum 14th and 15th.—The Elks social session, which took place on the evening of the 5th, proved quite an enjoyable affair. All professionals in the city at the time were present and contributed their services toward making things pleasant.

## READING.

Grand Opera House (George M. Miller, manager): Donald-Rumel concert co. cancelled their engagement for the 7th. Prof. Hartz and his refined comed. open here 20th for six nights including matinee Christmas afternoon.

Academy of Music (John D. Mishler, manager): Wilhelm, Sternberg and Fritsch in grand concert to good business, 9th. Charlotte Thompson in "The Planter's Wife" to good business, 10th. Booked: 13th, John M. Stephen in select readings and elocution, assisted by vocal and instrumental talent; 14th, Long Branch by The Favorites; 15th, Kate Thayer Concert co.; 21st, Haverly's Widow Bedott; 23d, Robson and Crane.

## WILLIAMSPORT.

Academy of Music (William G. Elliott, proprietor): Rice's Bijou Opera co. 10th in Spectre Knight and Charity Begins at Home, to a large audience. A. W. F. MacCollin, of this city, who is a member of the co., elicited considerable applause. The brass band, out of courtesy to Mr. MacCollin, came out and played several fine selections in front of the Academy before the performance. Billed: Kate Thayer Concert co. and Curt's Spanish Students 15th; Charlotte Thompson in Planter's Wife 17th; Aldrich and Parsloe in My Partner 18th.

## LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Charlotte Thompson with a good co. appeared in the Planter's Wife to light business, 9th. Wilhelm, Sternberg and Miss Fritsch in grand concert, 10th. A co. of Palestine Arabs give series of native life, 11th. Booked: T. W. Keene, 20th; Robson and Crane, 21st; Bishop in Widow Bedott, 22d; Leavitt's Specialty co., 23d; Anthony and Ellis, 25th and 31st.

## MEADVILLE.

Opera House (H. M. Richmond, manager): Nick Roberts' Humpty Dumpty co. appeared 7th, before a large and appreciative audience. Warner's Comedy co. in Speculation, 8th, drew a large house. Power's Galley Slave co. did only a moderate business. The play was well mounted and every character well sustained. 11th, Agnes Leonard, supported by a first class co., produced Woman's Faith to a very light house. Billed: 14th, Tony Demer's Humpty Dumpty; 16th, Prume and Lavellee's Concert co. Booked: 21st, Haverly's Widow Bedott.

## SCRANTON.

Academy of Music (C. H. Lindsay, manager): Josh Billings 2d; business light. Agnes Leonard comed. 3d, in Woman's Faith; good house. John B. Gough 6th. Wilhelm, Sternberg and Fritsch Concert co. 7th. Booked: The Favorites 18th; Leavitt's Specialty co. 21st; Robson and Crane 25th; Mrs. G. C. Howard 27th; T. W. Keene 31st.

## WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Wilhelm, Sternberg and Miss Fritsch in grand concert, 6th. They were greeted by

a very large and refined audience. This is a music loving community, and anything first class in this line visiting us can always count on good support. Bookings: Leavitt's Specialty co., 23d; Nod Burgess' Widow Bedott co., 25th; Salsbury's Troubadours, 30th.

## ALLEGHENY.

Academy of Music (B. J. Hagenbuch, proprietor): Amy Stone, as Cigarette, the Little Leopard of France, played 7th to light house. Catherine Lewis with The Favorites, under Manager Mishler, come 15th.

Items: Three members of the Amy Stone comed., on account of not receiving any pay, refused to appear when here. This comed. gave a show at Catasauqua, 4th, and Macungie, 6th.—Charlotte Thompson will appear at Yost's Opera House, Bethlehem, 11th.—Bruno Kennicott, general agent for Madame Rentz's Minstrels, has billed them handsomely during the past week.

## BRADFORD.

Wagner's Opera House (Wagner & Reis, proprietors): Mitchell's Pleasure Party in Our Goblins, played to good business, 7th and 8th. Agnes Leonard drew fair house, 9th. Nick Roberts' Humpty Dumpty drew large house, 11th. Booked: Rose Lytton 21st and Jan. 1st.

Geon Theatre (W. J. Cam, proprietor): C. H. McDonald, business manager. New People, 13th; Kennedy and Williams, W. T. Bryant, Andy Bacter, F. L. Richmond, Louise Montague, Alice Gerson, Moss, Hart Allard.

## EASTON.

Abbe's Opera House (William M. Smith, manager): Prof. Hartz the Magician has given a good entertainment every evening during the past week to crowded houses. Next week Mrs. Howard in Uncle Tom's Cabin, and Charlotte Thompson in The Planter's Wife.

## MAHANOV CITY.

City Hall (Constant Metz, proprietor): Booked: Pense Dramatic co. 22d; Amy Stone, Jan. 29.

Item: G. M. Miller, manager of the Grand Opera House, Reading, Pa., is organizing a series of amusements. His current embrace Mahanoy City. He will give his first entertainment here on Jan. 1.

## COLUMBIA.

Opera House (J. H. Zomer, manager): Charlotte Thompson in Planter's Wife on the 8th, under the auspices of Post No. 118, G. A. R. Immense audience. Play well received.

Item: The Amy Stone comed. was booked for the 15th, but has been disband.

## SILVERDALE.

New Academy of Music (P. J. Ferguson, proprietor): Will be opened shortly. Prof. Wise, the artist, has nearly completed the scenery, which is very fine. Manager Wood, of Philadelphia, expects to open the Academy 20th with his dramatic co.

## STAMFORD.

Grand Army Opera House (John F. Osler, manager): Booked: Charlotte Thompson and co., 21st.

## Rhode Island.

## PROVIDENCE.

Opera House (George Hackett, manager): J. B. Studley, in Monte Christo, 6th, 7th and 8th, to poor business. Lady's Golden and troupe 9th, 10th and 11th, to good business. Rose Stella received hearty applause. The plays played were the Naval Cadets, Madame Angot, Genevieve de Brabant and Chilperic. The troupe returns 17th. Cummings: Frederick Paulding, supported by Agnes Herndon and a fine co., 15th, 16th and 17th, in the following plays: Hamlet, Merchant of Venice, Lady of Lyons and Foot's Revenge.

Low's Opera House (Wm. H. Low, Jr., manager): Deacon Cranket 15th, 14th and 15th, Mr. Maginley appearing as the Deacon. Buffalo Bill comed. 16th, 17th and 18th. Theatre Comique (Hopkins & Morrow, managers): Good business at this popular resort. New people on the 13th: Andy and Annie Hughes, Morello Brothers, N. B. Shimer, Master Roberts and Flora Bingham.

## NEWPORT.

Bull's Opera House (Henry Bull, manager): Blake and Norris' Jollities comed. appeared 7th and 8th, to fair audiences. J. B. Studley in Monte Cristo 9th, to a small audience. Mrs. Thos. Barry, supported by Sir Randal Roberts, 10th, in A Celebrated Case, to large business. Booked: Buffalo Bill 18th.

## WOOLSOCKET.

Music Hall (C. H. Horton, manager): Kate Claxton presented the Two Orphans to a large and well pleased audience, 7th. A co. headed by Sir Randal Roberts and Mrs. Thos. Barry appeared, 9th, in A Celebrated Case. Booked: Buffalo Bill, 21th; The Harrison's in Photos, 28th.

## TENNESSEE.

## NASHVILLE.

Grand Opera House (W. A. Sheetz, manager): Haverly's New Mastodon Minstrels appeared, 7th, to a packed house. The Porter Rile's Benefit is billed for 10th.

Masonic Theatre (W. J. Johnson, manager): Ford & Dehaen's Dancers, 5th and 6th, to moderate houses. Franks, being their special attraction. Rice's New Evangeline Troupe appeared, 9th, 10th and 11th and matinee to good houses. Billed: Collier's Banker's Daughter, 13th and 14th; The Rentz-Santley co., 15th; Barney McCauley's co. in Messenger from Jarvis, 16th; Minn-Rooney's comed., 17th and 18th.

## MEMPHIS.

Leubries Theatre: The Criterion Comedy co. in Franks 6th, and remained one week. Rentz-Santley co., 15th and 14th; Banker's Daughter, 15th.

Item: Geo. J. Common was presented on the 7th, with a handsome gold watch and chain by his many Memphis friends. He will now act as agent for Baker & Farron.

## Virginia.

## ALEXANDRIA.

Amory Hall (George S. Smith, manager): W. H. Baker's Dramatic co. in Rip Van Winkle, 15th.

Sacred Hall (J. M. Hill, manager): Prof. Mattingly, magician and ventriloquist, 13th. Item: A great many citizens are anxious for Frederick Paulding to show here during the Christmas holidays. He would certainly do a big business.

## LYNCHBURG.

Opera House (F. H. Sampson, manager): T. W. Keene played Richelieu 9th and Richard III. 10th to large audiences. Mendelssohn Quintette Club to good business 11th. Comings: Abbey's Humpty Dumpty, 14th.

## RICHMOND.

Richmond Theatre (W. T. Powell, manager): Haverly's Widow Bedott co. 6th, 7th and 8th, to good business. Abbey's Humpty Dumpty troupe drew large houses 10th and 11th. Fanny Davenport 14th, in An American Girl; Mendelssohn Quintette Club 15th.

Thomas W. Keene 16th, for three nights and matinee.

Comique (W. W. Putnam, manager): Business good. New faces last week were: May Smith, Dora Dawson, Emma Conway, Tanna Rosemary and Eva Ross.

## WISCONSIN.

## MILWAUKEE.

Grand Opera House (Jacob Nimmmecher, manager): Shannon and Edison's Golden Game comed. opened to a light house 9th.

Academy of Music (Harry Denkin, manager): Jude W. F. Beck has displayed a large number of views of London, Paris, etc., to meagre audiences for the past week. To appear shortly: Frank Mayo, Maud Granger, Frank Paulding, C. L. Davis, Rive King in concert, Rial and Draper's Uncle Tom.

## RAVINE.

Opera House (McFarland & Russo, managers): Shannon and Edison's Golden Game, 7th, good co. Frank Tammell as Day Cockerill, 9th; business good. Comings: Clinton Hall's Strategist, 22d.

Item: McFarland and Litt having separated, Jacob L. Litt will hereafter control the Wisconsin Circuit.

## STANTON.

Opera House (George Burroughs, proprietor): The Emma Abbott Opera co. plays on the 25th. Gulick Blaschell co. Arabian Nights, Jan. 11th.

## CANADA.

## HAMILTON.

Grand Opera House (J. R. Smith, manager): Moe, Carroen's Concert co. to a fair house 15th. Boston Ideal Opera co. in Fatmima and Chimes of Normandy to large and well pleased audiences, 9th, 10th.

Academy of Music (Joseph Kneslaw, manager): Hill's All the Rage to fair attendance, 11th. Popular Dramatic Co. in Under the Gaslight, to a crowded house, 8th. Messrs. Chapman, Lane and A. Alcide Flat deservive special mention.

## OTTAWA.

Grand Opera House: Closed. Nothing booked for Dec.

St. James' Hall (Orme & Sons, lessees): A piano recital, 7th, by Oliver King, attracted a large and fashionable audience.

Items: Parliament is now in session, and as usual, large numbers of prominent people from all parts of Canada are here. Now is the theatrical harvest season, and first class co., en route, should note the fact and govern themselves accordingly. The season will last about three months.

## MONTREAL.

Academy of Music (W. Thomas, manager): Closed. Booked: Sir Randal Roberts' Celebrated Case co., week of 15th.

Theatre Royal (J. B. Sparrow, manager): Drew Comic Opera co. during week of 6th, to very fair business. Nothing exceedingly good in the piece, but a pleasant evening entertainment.

## Sermons From Shakespeare.

## SLEEP.

Methought I heard a voice cry "Sleep no more!"

Macbeth does murder sleep, the innocent sleep, Sleep that knits up the ravell'd sleeve of care, The death of each day's life, sore labor's bath, Balm of hurt minds, great nature's second course, Chief nourisher in life's second feast."

To all animate, as to all inanimate, things there comes a periodical season of repose, and while man proudly walks the earth, the lion, king of the forest, sleeps. And not alone the lion, but many other animals select as their season of repose the time when man is awake. Even the delicate house plants gracing a lady's window have all their seasons of repose, or, more properly speaking, a season of a partial numbing of their vital sap. With the approach of darkness, the plants close their leaves and droop them as though in rest. One of the most notable instances of this is to be found in the sensitive plant, although all plants enjoy what botanists denominate "sleep of plants."

In the flower kingdom, instances multiply where this phenomenon is apparent. A little girl once explained to her companion, while looking at the flower, commonly called the "four o'clock," just after its petals were shut, "I guess it got tired and lonesome."

How many of us get "tired and lonesome" in life's garden and welcome sleep as sweet rest and dreams as good company.

Shakespeare is never inconsistent, never forgets to carry out the parallel of light followed by darkness, and not to enter too deeply upon purely theological themes. He instantly suggests itself to the honestly logical mind, that the succession of death to life must in direct revolution bring life again. The entire vegetable kingdom rises to life after a temporary death under the snow and ice of winter. The spring comes with new verdure to deck the withered branches of the winter. The rills bound gaily away from the ice incrustated waters, to give new nourishment to the tender vines that bend down the banks to eagerly drink. All the world is green and beautiful. And yet this death and birth goes on, and on, and on. Who can fail to see in all this a lesson as to man's destiny? Shall we shut our eyes to the more than glorious possibility, that man who thus "wraps the drapery of his couch about him and lies down to pleasant dreams," shall awaken after the sleep of death, to new life, even though it be in a strange and unexpected country? To believe and believe alike this query is at least worthy of more than passing attention.

Perhaps our text may seem a series of repetitions. Yet read again, and you will perceive that each sentence is terse, clear, and each suggestive of entirely diverse trains of thought, regarding sleep as essential to man's imperative needs.

"Methought I heard a voice cry, 'Sleep no more! Macbeth, does murder sleep.' We can easily understand the intense nervous strain Macbeth endured when to his tortured fancy his terror assumed voice and declared the awful fiat that he should "sleep no more."

What long weary years must have presented themselves to his vision when

he should be compelled to tread the earth unrested, a wild and haggard and pitiful object! We can also understand, so quick are the operations of logic, when spurred on by fear that Macbeth must have naturally been filled with an abject self pity that having murdered sleep, he should "sleep no more."

This man was a curious combination of courage, fear, ambition, indolence, conscience and remorse. His wife, whose ambition swept away her most womanly instincts, until womanlike, after the deed which she inspired was done, her remorse became so intolerable that her reason gave way, was not at this terrible moment at his side to inspire by her beauty his love for her, or to goad him on to desperation by her scolding reflections as to his personal courage. He was a brave soldier in battle, and no doubt at this sickening moment felt the stings of Lady Macbeth's former taunts.

"The innocent sleep." These three words seem to us as requisite as anything in Shakespeare. The babe at its mother's breast, with a weary little sigh, sleeps the only really innocent sleep that ever comes to mortal. The untired years, the untired world cannot allure with mocking legends and fears the baby sleep of innocence. "Sleep that knits up the ravell'd sleeve of care."

This metaphor suggests delicate needlework, busy fingers knitting garments with soft, dainty words. The stitches have dropped and a careless hand has brushed against the threads and left the sleeve ragged and disordered. A shanty hand now takes the needles up and knits afresh the ravell'd sleeve with skilled fingers.

"The death of each day's life." This self evident, that with the darkness comes a death to the light and life of the busy day. "Sore labor's bath." This latter assertion proves how thoroughly Shakespeare understood the laws of physiology. No one can help reading in his or her several experience, the rest to the tired body that follows a bath. The Romans with all their soiled follies, their sensualistic practices, their cruel pastimes, endorsed much that was truly poetic. Their cultivation to the arts and sciences illustrated this. In nothing, however, were they more truly aesthetic than in all pertaining to the bath. Bathing with them was almost a religion. The room was perfumed, the walls were hung with pictures, and to the bathers' ear came sounds of intoxicating music. Every sense was lulled and memorized by exterior scenes and delights, not the least being the cup of amber hued coffee, which was presented, fragrant and hot, to the luxuriant bathers. The Romans more than any people enjoyed the bath as also sleep with the zest of minute artists. And if to the pampered Roman this was a panacea to fatigue how much more is it so to the poor travel stained, or toil stained man and woman of the nineteenth century.

It may seem irrelevant to the subject, yet we cannot resist digressing to speak in glowing words of the establishment of free baths for the poor in cities. We trust we may be pardoned the seeming extravagance of the assertion, that cleanliness is possibly the most powerful police regulation of a large city's morality. Keep a man's body cleansed and somehow he will develop the desire to keep his heart cleansed also.

"Balm of hurt minds." Who but Shakespeare could hit upon so gentle an allusion to insanity as is conveyed by the words—"hurt minds." The disordered intellect is "hurt" of a truth, and how powerful a balm is sleep no one can better know than the conscientious surgeon to the insane, who often finds it necessary to resort to anesthetics to produce that sleep, lacking which the patient raves in horrible madness.

"Great nature's second course" is in effect "the death of each day's life," and not lingering here we come to the last clause, "chief nourisher in life's feast." The time of Shakespeare was one in which fickle fashion ordered the feast, rather than the stately banquet of courses, which modern times decries. The world itself suggests extravagance and riot, which kept up into the small hours, left the feaster overfed and over-wearied. Hence slumber and moderation had of necessity to succeed this state of things, else the abused stomach rebelled with avenging apoplexy. "Life's feast" also demands recuperative sleep. To conclude these somewhat abstract reflections, it comes to us anew that sleep is the only sure nourisher to the mental faculties. The brain and "memory, the warder of the brain," cry out with mute eloquence for nourishment by sleep. At some stated interval of the twenty-four hours the tired man and woman and child must sleep. Whatever the occupation this is not to be ignored. And to the actor "who struts his little hour upon the stage," the exigencies of whose occupation compel a partial turning of night into day, it is doubly essential that he thus refresh his exhausted energies. Let no one underestimate the importance of this subject, which is lifted to more than commonplace dignity by a careful reading of the text.

Sleep! the very word sounds upon the ear and glides from the pen with an ineffable sense of silence and peace. High noon gives place to morn, and lengthening afternoon is wrapped in the gray mantle of twilight. Night comes on with dusky pace. Let us sleep, for behold

"Good things of day begin to droop and drowse."

## ANNIE WAKEMAN.

AMBERG.—Mr. G. Amberg, the courteous business manager of the Thalia, is a valuable aid to the directress, Franlein Cottrelly

## Moliere—His Life and Genius.

If Moliere is described as the Shakespeare of France, it is not that he enters into competition with the English dramatist, but that he outtops all the French dramatic writers as completely as Shakespeare does all the English. The Germans boast, and with some foundation for their boast, that they restored Shakespeare to the favor of his countrymen. Certainly the critical chapters in Wilhelm Meister throw light on many dark passages in Hamlet, but Moliere, who is so well known in France, is but little known outside its limits. He is read, of course, as a classic, and there are certain scenes in the Moliere Imaginaire, and in the Bourgeois gentilhomme, a pet phrase of Lord Macaulay—every intelligent school-boy knows by heart. The two plays already mentioned have a kind of traditional claim for schoolmasters, and, like the episode of Nonnus and Euripides in Virgil, the description of Athens in Paradise Regained, and the speeches of Brutus and Cassius in Julius Caesar, do constant duty for the complete works. Moliere is recognized as a comedian, but rarely appreciated as a dramatist of unrivaled power, as an incomparable describer of contemporary life and manners, as a writer with a rare insight into the motives that govern human nature at all times, and as a dramatist who, like our own Shakespeare, combined the knowledge of an actor with the quick sympathies of critic and spectator.

He was born nearly two hundred and eighty years ago, and served in the shop which his father kept, who was treasurer to the king. If the son could have succeeded to the father's post, the latter would have been quite content, but young Poquelin would be an actor, and though he had an office about the king's person, and actually accompanied Louis XIII. on the campaign in which France took Perpignan from Spain, the ruling passion was too strong; he fled from the paternal roof, and was found acting with a company of citizens in the Faubourg St. Germain under an assumed name. It is needless to say that the name was Moliere. The company had poor success, and the new actor withdrew to the provinces. As yet, indeed, he was only an actor, but when one evening in the winter of 1654 the curtain rose in the theatre of Lyons on a new play called the Etourdi, the chief part was taken by the author. Here, indeed, success was immediate, and the actor went on circuit through the provinces, this play and the Dept Amoureux being the great attractions of the hour. The Prince de Conti came forward to offer his support to the new star, constituted him the director of his dramatic entertainments, and even offered to make him his secretary. Moliere remained for five years writing and acting for the theatres of Langue, but the 16th century so far resembled the 19th, that the ambition of a great actor always centered on the capital. In 1658, in a theatre erected in the grand hall of the old Louvre, we find Moliere and his company performing a tragedy before the court of the Grand Monarque.

Moliere, as a young man, had certain rare advantages. He had seen Court life, and had mixed with nobles and ladies. He was familiar with the manners which obtained in high society, and he brought to the study of them a rare power of good-natured satire. His humor shone rather than sparkled, and there was no malice in his sarcasm. Now there existed at this time in Paris a rare admiration for what was fantastic and a fleet, honest, honeyed people adored their superiors, and their superiors attained to every height of whimsicality and folly. This wave of fashionable absurdity has passed over all countries. Shakespeare has ridiculed it in Ours, Sir Walter Scott in Sir Percy Shaitan, and if the pages of Mr. Punch do indeed hold the mirror up to contemporary life and manners, we of the nineteenth century are not quite free from the charge. Moliere drew his copies from the life that surrounded him, and the Precieuses Ridicules, a one-act farce, at once took the popular taste. Its success was so marked that on the second performance the prices at the door were trebled, and, notwithstanding, the piece ran for four months. Indeed, the humor of it is as fresh now as it was 250 years ago, and in those credulous, young admirers of fashion and rivalry who talk "sharp" are so extremely fast and precocious, and show such singular mixture of prudery and license, we recognize types that belong to all countries and all centuries. This play stamped Moliere at once as an unrivaled portrayor of life and manners. He had now entered on a career which in its course was to exhibit many triumphs. Ridicule was his forte, and he used his power not ungenerously. If, indeed, he sketched from individuals, he at least selected his models, so that they represent the follies and foibles of our common nature. His attack on hypocrisy, in the character of Tartuffe, procured him so many enemies and so much opposition that we may be sure the vice existed in those days to a degree unknown in these. His pleasant little skit on the members of the medical profession commenced in L'Amour Medecin, and followed up in the Medecin malgre lui, is as good-natured as it is amusing. In his young days, in his father's shop, he must have often seen the pomposity and the affectation which he knew so well how to satirize, and which to this day we laugh over—because its truth is permanent—when M. Jourdain explains to his wife what prose is, and that he and she have been talking it unconsciously all their lives.

In the Avare we have a more important sketch of a more dramatic figure, and find in this kindly satirist and light laughter at the follies of the day something of the intensity of Massinger and of the power of



In Edward Harrigan's new comic play,  
THE MULLIGAN GUARD'S NOMINEE.





Notwithstanding the rain, Steinway Hall was filled with a large and appreciative audience on Tuesday night, at the Joseffy-Thomas concert. The following programme was given:

Symphony, G minor.....Mozart  
"Sound an Alarm".....Handel  
Concerto in E flat, op. 75.....Beethoven  
Introduction, Third Act Meistersinger.....Wagner  
Piano solos—*a. Passepied*.....Bach  
                  *b. "Cantique d'amour"*.....Liszt  
                  *c. Waltzes, Souvenir d'Amérique*.....Joseffy

Three Songs.....Fesca  
Fantasia, Ruins of Athens.....Beethoven  
Mr. W. C. Tower, the new tenor, had an opportunity to display his voice to advantage in Handel's noble aria, "Sound an Alarm." This he did—singing it in fine style—rousing the audience to loud applause. Mr. Tower's rendering of the songs by Fesca was not so successful, the robust voice of the singer telling better in the bold, brilliant air of Handel's.

The orchestra, under the direction of Theodore Thomas, did good work in accompanying the Beethoven concerto and the Beethoven-Liszt fantasia, also by its grand rendition of the G minor symphony, every movement of which met with appreciative applause. The Wagner selection from Die Meistersinger was finely played by the orchestra. As to Joseffy, he is a many-sided genius. His piano performances are wonderful, and he gave evidence at this concert of his great power. In the E flat concerto he proved his absolute command of the instrument, the possession of vast technical knowledge and infinite facility of execution. Then, too, he has a loving appreciation of the music he plays. Of course some selections suit his style better than others—indeed, Joseffy may almost be regarded as a specialist in music, but every piece he plays he individualizes by his fervid taste and phenomenal skill.

For instance, his playing of the *Passepied* suite in E minor, and the *Cantique d'Amour* was more than excellent, yet the pieces being unsuited to Joseffy's free style, they were not played so musically correct as those charming valse *Souvenir d'Amérique* in which he lavishly displayed his brilliant fancy and technical skill. The *Ruins of Athens* fantasia was splendidly rendered. We look upon this series of concerts with interest. What an admirable musical combination—Thomas and Joseffy, a Steinway Grand, and a noble Orchestra. Musical people are fully alive to the importance of such an arrangement from an artistic point of view. The music on Tuesday was healthful, full of beauty, inspiration and strength, and we hope often to listen to Thomas' matchless orchestra and Joseffy in conjunction. Such concerts have a high educational tendency.

The Arion Society concert at Steinway Hall was a fine one. There was a large and enthusiastic audience, and the various numbers of a well-selected programme received warm appreciation. A new cantata by Brahms, *Rinaldo*, written for tenor solo, male chorus and orchestra, was splendidly performed. Dr. Damrosch led the orchestra, and Mr. Graff sang the tenor solo, the Arion chorus lending their efficient assistance. This chorus numbers some fifty singers and it has been admirably drilled. Lillian Bailey, who is a very charming singer, gave among other pieces a florid air from Handel's *Alexander*. This lady has a method peculiarly graceful and captivating. Her voice is not remarkable for strength, but is exceedingly sweet, and her selections were rendered with exquisite taste and refined musical expression. Max Pinner, pianist, also appeared, and Franz Remmert sang Schubert's *Am Meer* exceedingly well, broadly and with refinement. The concert was more than ordinarily interesting. The society deserves praise for its presentation of Brahms' cantata, a work replete with effective orchestration and fine choral movements.

The Franko Family made their first appearance in America, on Wednesday the 8th at Steinway Hall. This musical company, consisting of Rachel, soprano, Jeanne, pianist, and Nathan, violinist and pianist, gave a most interesting programme was rendered, comprising selections from Corelli, Handel, Chopin, Rossini and Gounod.

Berlioz's *La Damnation de Faust* was performed at the Academy of Music, on Tuesday night before a crowded audience. It is an interesting work, this of Berlioz, and richly orchestrated, but it is too long, and often wearisome. In the choral and orchestral parts of the Legend, the composer has shown his power, and the result is some strong, brilliant and effective music. We liked Valleria's singing as Marguerite. She gave a refined rendering of the music allotted to her, and the song "The King of Thule," was very beautifully given. In her singing of "My Heart is heavy," there was much of poetic passion infused into the lines. Fred Harvey who sang the tenor part of Faust, was manifestly unequal to his task. His voice was thin and weak, and his cracked notes and mannerisms gave an unpleasant flavor to the performance. Franz Remmert as Meplistoheles, displayed to fine advantage his noble bass voice, but he does mispronounce the English language most

shockingly. His rendering of "The Song of the Flea," was chiefly remarkable for his laughable efforts to reach the last note, which is high enough to plague Mr. Remmert. Dr. Damrosch conducted, with his usual delicacy and precision. The "Dance of Sylphs" was deliciously played by the orchestra, and gained an encore.

The following pertinent remarks we clip from the N. Y. Times: "Operatic singers, notably tenors and prime donne, have, from time immemorial, been so spoiled by the musical public as to abuse its admiring confidence whenever they have had an opportunity. They are generally allowed to do very much as they please. When they decline, from any whim, to sing, their declination is accepted, as final, and the disappointed theatre patiently submits, waiting until their fitful mood has changed. The people of Paris do not seem to be so lenient. Signore Gigli and Signora Filomena Savio, tenor and soprano of the lyric theatre there, having been unfavorably criticised by the newspapers, refused to sing the next evening after they had been announced to appear in Maria di Rohan. They had, too, some reason on their side, which singers rarely have. They declared that the critics had decided that they could not execute the notes, and that many persons in the audience had denoted their disapproval in a sibilant manner. Self-respect, as well as courtesy, demanded, as they held, that they should not repeat what had appeared to be an offense. The manager, on the other hand, contended that he had paid them to sing, not to show their sensibility. They were still obstinate, whereupon the law was appealed to, and the calcitrant vocalists were arrested and sent to prison. The following morning they yielded, and in the evening sang acceptably to a full house."

The third Saalfeld concert attracted a large audience to Steinway Hall on Saturday last. Altogether this Operatic concert was a brilliant affair. The orchestra was conducted by Signor Arditi. The vocalists were Annie Louise Cary, Marie L. Swift, Galassi and Lazzarini, and Lucia Violante the pianist. The audience were highly pleased with the musical feast provided.

#### AMONG THE MUSICIANS.

Philadelphia is to have a Conservatory of Music.

The Rive-King Concert company are still meeting with success.

Frank Hayden, the tenor, is singing with the Corinne Opera company.

The Brooklyn Vocal Society are giving a series of subscription concerts.

Herr Joseffy has composed a brilliant piano arrangement of Gilmore's Columbia.

Theodore Bendix, musical director, is with the J. K. Emmet company on the road.

Dr. Damrosch is working hard in perfecting the arrangements for the musical festival in May.

Henry Brandeis, the tenor, made a good impression at the Metropolitan Concert Hall on Sunday.

A new orchestral work by Gade, *Somertag auf dem Lande*, has been well received at Leipzig.

A series of concerts, by the Ladies' art association, every evening this week at Nos. 4 and 6 West Fourteenth street.

Mme. Constance Howard, the pianist, who recently appeared at Steinway Hall, plays at the next Philharmonic Society concert in Providence, R. I.

Campanini sang in Boston on Sunday evening last, in Rossini's *Stabat Mater*. He received a cordial welcome, and was recognized as a great artist.

H. Brandeis the tenor, the Franko family and the Thomas Orchestra appeared at the Metropolitan Concert Hall on the opening night of the Hebrew Fair.

Robert Staunton, just arrived from Italy, where he has appeared with great success under the name of Roberto Stantini, has been engaged by the Abbott Opera Co.

Metistofele was given for the fifth time at the Academy of Music on Wednesday. Lucia di Lammermoor is announced for Friday and Aida for the Saturday matinee.

The concerts by the Wilhelmj, Sternberg and Fritsch combination, at Koster & Bial's, attract large audiences. Programmes at once classical and popular are presented each evening.

Mapleson's Sunday concert at the Academy on the 19th, promises to be of exceptional excellence. Oratorio selections will be given by the prominent members of Mapleson's company. Mme. Gerster will make her first appearance in concert on this occasion.

At the next reception of the School Teachers' Association on Saturday, the 18th, a number of fine artists will appear, notably: Joseffy, the pianist; Zelle de Lussan, soprano; Jennie Dickerson, contralto; Henry Brandeis, tenor; W. B. Foreman, baritone; and Mme. Sacconi, harpist.

Philharmonic rehearsal Friday afternoon Dec. 10, and concert on Saturday evening the 11th. Programme: Overture, Coriolanus, Beethoven; Unfinished Symphony, Schubert; Final scene of Act I, Siegfried, Wagner (the vocal parts sung by Messrs. W. C. Tower and Max Trunani); a Faust Symphony, Liszt.

Carl Feninger is to give a series of Chamber concerts at Steinway Hall, commencing on the 30th. A string quartette, composed of Carl Feninger, first violin; August Roebelen, second violin; Julius Kisch, viola; and Wilhelm Muller, violoncello. George Henschel, Rafael Joseffy, Louis Maas and Florence Copleston are among the artists to appear.

#### Our Holiday Number.

The New York Mirror, which is the only recognized organ of the dramatic profession, will issue a handsome Christmas number, containing articles to be written by G. E. Montgomery, Stephen Fiske, Charles H. Pattee, Townsend Percy, and other well-known literary lights, and a number of actors and actresses will contribute special articles.

#### Stradella.

Prof. Asger Hamerik in his fourth lecture on the "History of Music," speaking of Alessandro Stradella, said he was born in Naples about 1645, and was not only an excellent composer, but also an eminent violinist. His compositions are all vocal, and perhaps superior to any that were produced in the seventeenth century, with the exception of Corssini. Stradella's life was one of the most romantic of the musical composers of his age. He was employed by a noble Venetian to teach his fiancée, a lady of a noble Roman family named Hortensia. She was very beautiful, and had a most exquisite voice, and very soon her master and herself became enamored of each other. They agreed to quit Venice and fly to Naples. The Venetian, enraged at the loss of his lady love, determined to have both Stradella and herself assassinated, and hired two ruffians for this purpose. While in Rome Stradella had to conduct an oratorio of his own composition, in which he was also to sing the principal parts. The ruffians proceeded thither and determined to avail themselves of the darkness of the night, when Stradella and his mistress would return home from the performance of the oratorio. On their arrival at the church the oratorio had begun, and the excellence of the music, joined to the rapture that was expressed by the audience, softened their stony hearts, and they decided to spare the life of a man whose genius was the delight of all the country. Here we have an instance of the miraculous power of music. The Venetian, on hearing that their lives had been spared, sent two other ruffians to Turin, whither Stradella had taken refuge under the protection of the Duchess of Savoy, who, knowing the danger that was around Stradella, placed Hortensia in a convent and retained Stradella as director of her court concerts. One evening Stradella was stabbed while walking on the public promenade—an affair which created quite an uproar in the city. Stradella, although very much injured, recovered after the lapse of several months. He had now escaped death a second time, and the duchess, interesting herself in the happiness of the lovers who had suffered so much, had the ceremony of their marriage performed in her own palace. The Venetians, who never forgive any treason, particularly in their love affairs, are not easily outwitted, and the former lover of Hortensia employed two other assassins, who rushed into their chamber on their wedding night and stabbed them both to the heart. This happened about the year 1679. Stradella's two master-works are an oratorio, *St. John*, for five voices and instruments, and an opera, *The Power of Love*. He is known to-day to all lovers of music by his beautiful church air, which is still performed and very much admired.

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